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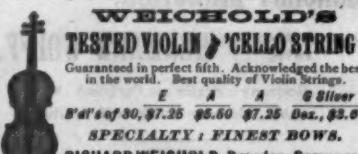
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THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, April 24, 1896.

DON'TS FOR PARIS.

Cut your garment according to your cloth.—*Irish Proverb.*

DON'T come over here to Paris to study, as you say, "on the jump," that is, without knowing anything of where you are coming, or how, or what it will cost, or who is to pay, where or how you are to stay in the city, or how long the period of study is supposed to last.

So many of you boast of this as a great achievement when you first come. The vaunt changes to wailing, as one by one the absurdities of the performance dawn upon you, and you find effort nullified at every corner by un-dreamed of obstacles.

How many have come to me in sad plights as the result of this plunge in the dark! My heart aches when I think of how many are too proud even to come. They would not have it known even by their relatives how things are with them.

When I ask, How did you ever think of coming under such uncertain circumstances? you answer like perfectly irrational beings, of whom neither sense nor reason are to be expected:

"Oh, I don't know! I always wanted to come to Paris; the opportunity offered and I just came on!"

Sifting these "opportunities offered," one is startled at the manner of them. Sometimes it is simply a party who was "crossing" and who suggested your coming along; sometimes a rich woman who heard you sing at a concert and to be agreeable gushed "I would be willing to pay your expenses, &c.," and straightway forgot; perhaps only a doddering old man out West who saw you in a part and said with a wink: "Wait till we get to Paris!" (You came on and he is waiting.) Again husband, papa, or brother are coming over to buy goods, and you just came; or a silly somebody said: "Well, I guess if she can be in Paris you ought," so papa was made to let you come, and here you are.

This is the same sort of "opportunity" that presents itself to a tramp who wants to get into a mansion. He smacks his lips all the evening over the imaginary delights within; and then when the lights are out and the people have gone to bed is his "opportunity."

It is nice and dark and quiet. There must be lots of nice things in that pantry—bread and butter and good slices of ham; pie—oh, my! A good round of roast beef maybe; bottles. Oh, dear! Just what he wants. Just what he has been wanting; just exactly. He climbs the gas pipe, and jumps through the glass—only glass, you know—and then just a door—whew!

He counted without the strong hand on his collar, the bullet through his thigh, the fists—just butler's fists, too—in his face, and the ignominious haul up at the station, where hundreds like him are assembled.

Then he begins to realize how large a part imagination had played in the losing game, and how poor a medium is Risk in face of the Inevitable.

It cannot be done, you see. It is all unlawful (another word for illogical); all weak, foolish, stupid—failure on the face of it. And the condition after is worse than before, for the spirit has had its billy blows and handcuffs.

There is no way of getting along "somehow." There are inevitable laws governing all profitable progress. They can only be met by system and plan, correct measurement, and facing squarely the conditions before, instead of being strangled or smothered by them after.

There is a regular cut and dried expense, inflexible as hunger or sleep, heat or cold. There are limits of capacity that cannot be passed; limits of endurance, limits of power, limits of possible resource. You would not think of buying \$3,000 worth of furniture with \$500. You do not hesitate in the least to negotiate for the purchase of an art career, for which you are not prepared to buy kitchen utensils, let alone bedroom and parlor furniture, not to speak of the carrying on of the house afterward.

"If I only knew," you say, "before I came, but this thing has been so beautifully painted, you see; and now I have put so much money in I can't draw out."

But you never made the slightest effort to know, to find

out, to trace the way. You did not give the subject the anticipative attention of a peddler when shouldering his pack for a week's trade. You just jumped 'cause you wanted to.

There is a class of woman mind which if it has to put lace on a skirt, and fears that there is not enough, cannot bear to measure for fear of the prevention, but begins and lets it go "as far as it will," hoping that "somehow" it will reach. Ripping back all the work done, or crying over the inevitable space, is preferred to facing the music beforehand and preventing it.

It seems as if seven-tenths of the student mind that landed here was of this class. And just see where they land!

I know of a girl who was found this week by some kind woman by accident. Ill, had not sung for weeks, no chance of singing or studying for weeks to come. The doctor called in told the woman that the girl was entering the first stages of starvation, that two days more would have been too late!

She just "jumped over" here a year ago because she wanted to, and has been ever since clutching at the mirage, dropping her money as she ran. If she had the wealth of the Indies she would not have caught it. She has neither mind nor voice, talent, physique, charm, power—not even hips and chest. What is the use fighting a losing game like that?

What can the people at home be thinking about to encourage or allow some—I will say most—of these women who come over here intending—no, not intending—hoping, imagining, that they are to arrive at thrones and wear crowns without the first claims of birthright.

"Mamma must have been crazy to let me come over here this way!" said a young girl who had caught lung trouble in the comfortless homing here, which I fear she will have much trouble ridding herself of. She is a rich girl, too. But when you jump in the dark, no matter how well dressed you are, you are liable to break a nose or an arm.

* * *

Don't lend money for this thing, you good folks at home, unless you first plan and see and know.

This getting of money for nothing augments the evil, nourishes the crooked imagination, cultivates the parasite instinct, inherent in many useless people besides tramps, and with your very best intentions it is scarcely ever one third enough to be of any real use.

You pay enough to just tow the vessel down the bay, and then let the poor boat drift across the whole width of stormy ocean. You mean all right and do the best you can, no doubt. But intention does not make up to the pupil for the immense disaster of stopped support. If capable it is bad if incapable worse. One sees much of it here, perhaps more than there is, for, no doubt, too sanguine pupils take advantage of expressions of kindness and build financial castles which they try to impose upon professors and artists here, the crumbling of which is bad for all parties concerned. If you undertake to pay an artist's way, pay it all or do not begin, because they are in a certain sense worse off when dropped than if they had not been carried so far.

You who undertake this do not seem to have any realizing sense of the enormity of the task, the long continued expense, the halts, delays, disappointments, the *extras*—those "extras" which nobody ever speaks about, and which are more essential than the originals, as will be shown later on. Few people would begin this thing if they knew to what it led legitimately, not to speak of misuse and incapacity.

An indirect, harmful result of it is an incessant nudging and worrying of the student, whose mind should be tranquil for study.

"Are you not most through over there in Paris?" "How much longer are you going to be?" "Cut off some of that extra stuff you are trying to do and begin to make some money, for heaven's sake!" "Pa says he can't possibly keep you another year in Paris; he worries all the time about the useless expense." "Brother has sold his mill." "Uncle has failed, aunt has died," &c. Why, there must be great holes in American business circles to correspond with the financial difficulties in Paris studenthood that reach even one pair of ears.

This disturbing undertow undermines the weak art shoots that are vainly attempting to get hold in this artificial nursery. The pupil becomes nervous, hurried, impatient, unsteady; goes to the poor teacher already bewildered by haste and hurry and nervousness. Scenes take place and "chasse all hands to the left." Everything upset. It is like pricking bicycle tires in the race.

Then, too, it is an exceedingly ungrateful task. There may be a few student protégés in Paris who are worth what is being spent upon them, and will repay by money or talent; but they are rarer than you have any conception of. Some of them have gratitude and appreciation, that is certain. I saw a girl speak this morning of her benefactor with tears in her eyes; but I have also heard ingratitude, mockery and anger against patrons who were in no way bound to provide for students.

"If her nibs would pony up her shekels I would not have such a hard time of it here!" said a sweet looking girl who could look on occasion as if made of sugar. I saw

another hold the kind expressions of an American lady as though she had her in the grip of the law and meant to hold her there till her own success was fully accomplished, and I have seen more than one in absolute rage because rich relatives did not see fit to continue a maintenance that had grown irksome.

With men the effect is even worse than with women. Humiliation goes harder with them. They have extra demands for expenses, and once a man gives up an inartistic virility of independence for an assumption based on personal vanity the bit of stamina left is not worth talking about. You will not believe that they even drop into extravagance on lent, begged or given money! It is true, nevertheless, and not only that, but they will cadge around like young heirs, and even mock at the more careful habits of men who have earned what they are spending and know the value of it.

It is a pernicious, expensive, empty fad, my dear, rich country people this manufacturing of artists at hazard. It is a bad habit.

France does it differently. She keeps her Conservatoire as a sieve—a fine, fine, crucial sieve—by which worth in all the qualities that go to make an artist is shaken, sifted, tried and tested down to the very soul of it. Once anyone passes through that sieve nothing is too good for him or her; the country is her servant, and individuals know where they are placing their faith and money. With us it is a caprice—a caprice bad for art, for character, and for pocketbook!

* * *

In making your plans don't count on a \$40—\$200 francs—a month basis in pension. That price is to Paris as a \$5 or \$6 a week boarding house is in New York. You know what that means. Musty chances of all kinds, you know—physical, mental, moral, hygienic. And yet there is more comfort for nothing in New York than here for money.

There may be such a thing in New York as a stranger student's getting into a home worth \$5 a day and paying \$3. You can imagine a combination of circumstances—taking place about once in a lifetime—where such a thing might be possible, but you know how safe it would be for a stranger to plan her expenses on such a probability.

In Paris the chances of such a miracle are still less, and except with full knowledge and recommendation the risk should not be run by any stranger. I sought it with prayer and fasting, first for myself, afterward for friends. When I gave it up it was for good. Figure on \$300 francs, \$80 a month, as bottom price. There seems to be no stepping stone between.

This leaves you, then, with but one element of comfort to which you are accustomed—cleanliness. You cannot rent comfort in Paris, you must buy it and take it in. By cleanliness, I mean only of the room. Bathing is an extra, with heat and light; and not only the materials for these things but the people occupied about them are all supplemental. So if you pay \$300 francs, better think it \$400 francs per month, to save yourself getting caught and surprised.

Don't neglect your "pourboires." That's the oil of the whole machine. Neglect a cog and you may find the whole machine fast. You cannot establish one person in the house to wait on you so that you can concentrate your attentions. If there are ten servants in the house they will every one manage to occupy themselves about you in a manner that compels division. If you do not become irritated there is nothing in life more amusing than to watch the infantile way in which these big, grown up, sometimes old people, men and women slice up the most useless and feeble efforts to insure their "share."

If it happens to be a badly managed house, where domestics are changed frequently, all the worse. I know a girl here in a pension de famille who in five months feed regularly and incessantly sixty-nine different people, in addition to her pension and extras.

If your mail is important all the worse, as it summons in five or six post office employés and two or three concierges.

Count on all this. Don't grumble or fret or stint, get cross, or try to slip. Pay up and look pleasant. You "have got to." It is as inevitable as death.

* * *

Don't imagine that all you have to do is to walk up to any French door, knock and enter to board, so as to save the expense of French lessons.

Proof. With a two years' acquaintance with foreign students of all schools in Paris I know to-day just one girl—*just one*—who is living alone in a French family, no other English speaking person in the house. *Just one!* And it is in her contract that she must take two or three lessons a week from the daughter of the house in order to square the expense of being exclusive.

Besides fasting and praying I wept to find such a place for myself when I first came to Paris, and had to give it up. And I had exceptional opportunities of finding such a thing if it existed.

To begin with, frugality in France is reduced to an exquisite finesse that is science. The allotment of space in the household has been subjected to the rulings before your appearance. In point of space frugality a French family is capable, in default of a table, of dining off a

ruler, the bent joints for legs, and not drop a crumb—aye, and have a flower in the centre also, and a fine courtesy between the members during the meal. That's French!

With all that they have immense family tie and affection. It is not as with us, where the sons once in their teens go off and rent their "bachelor apartments," and become thereafter visiting members of the parental domicile at Christmas and Thanksgiving.

Except with some special reason for forming separate establishments sons stay at home into bairness. Aunts, daughters-in-law, grandmothers, cousins may be found under the same roof, and the spaces for swinging cats are few and far between, and the space for a foreign boarder still less.

The instant a special arrangement is made to take boarders a special expense is incurred, and you alone are not sufficient to meet it. So there you are—with whom? Not French. French have no need of boarding houses. They are all in their own homes and never budge out of them—but with others like yourself, Americans or English!

Then it only remains for you to choose where there may be at least one French person, where there is the least bad mélange of bad French, where the value of the table to your health overbalances your linguistic scruples, and where you can find a room to practice in without having complaints of your disturbing the other people.

"So I'll just run over there to Paris and go right into a nice French family!"—and you don't.

Don't run over here and get all settled in a pension before you know who your teacher is going to be, or in what quarter of the city you must seek him every day.

It is not like New York, where you can step on things anywhere any time, and go; and after a trial trip can plan your goings and comings to the minute. These trundle carts that have been rolling around here since Pascal started them and the wheelbarrow together are not the means on which to depend for meeting 25 fr. half hour lessons. To-day it takes you four hours to go where yesterday it required but two; to-morrow, by reason of fête or a funeral, you cannot go at all; next day it rains and you cannot even try to go. Paying for your lessons whether you take them or no makes this a hideous waste. If you make your lesson hour you miss your lunch; making lunch you miss dinner. There is nothing that does not happen to you. Sooner than lose the time sometimes you go on the only vacant place on the roof, where you get drenched with rain and your death of cold, or rheumatism, or sunstroke, or eyeburn. And you can only go half way half the time on one coach, when you get let down in the mud, to stand in the rain for another half hour or three hours, till another one comes trundling by that happens, by accident, to have a place for you!

O shades of Sainte Cécile! what have I not prayed, and fasted, and wept, and thought, and suffered, on account of the Paris omnibus!

"So then we'll take a nice cheap place a little way out and run right in every morning to our lessons, and—"

You don't.

You say you will "learn to walk," you will make it "somehow," you are "so earnest."

There you are again with your "somehow." Earnestness is in your mind. Sore feet, spoiled only dresses, melted hats, bronchitis, lost lessons, doctors' bills, are all of the body—very much real. Better face them in your comfortable New York home than over here. But if you are here don't have your stopping place at one end of the city and your teacher at the other, for you don't get from one to another by imagination.

Besides, you must not imagine that the singing teacher alone—

(To be continued.)

PARIS.

The Trocadéro Concerts have opened with more éclat than ever this season. A review of the work done through the series will be given later.

An interesting series of concerts has been given by Mme. Blanche Marchesi, daughter of the celebrated vocal professor, and with the assistance of M. Harold Bauer, pianist, and M. Abbiate, violoncellist.

Classic and modern selections were given, many of the

vocal numbers having been paraphrased or translated by the singer, who is exceptionally clever as well as beautiful.

Nothing vocal could be better than the "style" of Blanche Marchesi in singing. The charm, variety, color and skill in management of an organ by no means phenomenal are effective to a degree, and highly educative. Her ease in delivery of German, French, Italian or English is equal, and if all singers could manage to enunciate in this manner words would not be the dead letter they are to-day in music. Schubert, Schumann, Bach, Gluck, Mozart, Wagner, Franck, Saint-Saëns, Massenet and Gounod formed a repertory of varied musical delight.

This M. Harold Bauer seems to be the pianist of the hour just now, sharing honors at least with the finished French pianist M. Léon Delafosse. His name has been on everything everywhere during the past month, in his own concerts or with prominent artists of the day. He has secured a big following which is enthusiastic about him, speaking his name always with that of Rubinstein, and otherwise separating him from the "ordinary," a labor with which the pianist in no way interferes. His programs include the known masterpieces and many more novel discoveries. M. Bauer gave much attention to the violin before adopting the piano as his métier.

M. Léon Delafosse is more dreamy, sentimental, romantic, but also of exceptional attractiveness. His repertory is inclusive and he writes gracefully. He may be styled a poet-pianist.

M. Risler, another young giant of the new young school, is not unknown to foreign ears. This interesting group of young musicians will be heard in America at no distant date, and will try their wings together in the race for fame under our scorching artistic demands.

Mr. Mapleson is everywhere round town that a vocalist of promise is to be seen or heard, preaching in every ear the old, decayed, quite dead and wholly past doctrine, that to make a success in America it is necessary to carry over there a European prestige, that without a labeled reputation a singer cannot be made useful over there, and that once branded here she is sure of success there, no matter what her qualities may be.

I do not know Mr. Mapleson well enough to know whether he talks this sort of thing to get rid of girls he does not care to engage, or whether he is really drowsing around the earth enveloped in that old-fashioned idea, but it seems impossible that any even half awake person could entertain such absurd theories in the face of events of the past two years on the American opera stage.

The way in which European stars have tumbled in burnt charcoal at the feet of our people ought to prevent any intelligent singers from listening to such stuff, even if a man were stupid enough to talk it.

Yet they move around here in absolute awe of the sentiment—these girls here. I have met six of them this week and received two letters from Italy of the same tenor. The idea! They look perfectly nonplussed when the burnt charcoal facts are pointed out to them. Just as if they had no thinking power in themselves to have seen it without its being pointed out!

European prestige indeed! What is the use keeping up that old doggerel of a decade ago in a country like ours that moves!

America wants requirements in young ladies. She will take you if you have them and she won't if you have not. And that is the only reason why you do not get there. Europe cannot teach the presence of these requirements to our men, who know more about Europe than Europe does about itself, and who have discernment, intuition, knowledge, gained from our rich new mixed blood, our tremendous opportunities and our colossal absorption.

M. Paul Seguy, the brilliant vocal professor of Paris, gave a charming soirée recently as an exposition of the work of some of his best pupils. Pose of voice, diction and style are specialties of M. Seguy, of which naturally his pupils partake.

The soirée was rendered artistically brilliant by the presence of MM. Dubois, Massenet, Villair, Joncières and Durand, who accompanied their works personally, to the delight of the audience and the great profit of the young people.

M. Seguy, who as exceptional baritone "diseur" and interpreter of modern works is much sought after in social

entertainment, sang this week at the charming concert of Mme. Lavigne in the Salle Kriegelstein. The talent of the hostess was a source of much musical pleasure.

M. Joseph Hollman gave a concert in the Salle Erard, assisted by MM. Eames, Coquelin cadet, and Mme. Rose Depecker, a young French pianist of much talent and first-class training, who played in a remarkable manner introduction and polonaise of Chopin with the 'cellist, and the Haydn variations and caprice on Alceste by Saint-Saëns alone.

Le Petit Moujik, La Falote, L'Œil crevé, La Jeunesse de Louis XV., Les Vingt-huit Jours de Clairette are among the minor contributions to musical science (?) this past month. How many of them will ever again be heard of? L'Epreuve villageoise by Grétry (not yet dead, though tiny) was given this week in la Galerie Vivienne. The long deferred Chevalier d'Harmental goes on certainly the 27th. It is an opéra comique in three acts by Ferrier and Messager, after Dumas and Maquet. Femme de Claude, Calife de Bagdad and Caid are spoken of for later, while Orphée-Delina triumphs on a record of 9,000 francs one evening. Dress rehearsal of Duvernoy's Hellé at the Opéra this week. Pierné, Erlanger and Leborne, three young composers, will all have representation at the Opéra Comique this year.

Sarasate in four May concerts. Pugno and Ysaye in four of the same month are among tempting offerings to come. Programs of the latter will include Beethoven, Bach, Schumann, Brahms, Schubert, Mozart, Grieg, Lalo, Saint-Saëns, Franck, Fauré.

Widor's exquisite la Korrigane this week.

Grand wedding at the home and in the family of the Count Chambrun, the generous musical amateur, in whose palatial home some of the best works of the sacred masters have seen the light in Paris. M. Guilmant is especially loved by the count and is always master of art ceremony at the great musical events.

MM. Bourgault Ducoudray, Fauré, Joncières, Widor, Lefebvre, Marechal, Lenipven, Pessard, Salvayre, Gastinel are among the candidates for Conservatoire directorship to be voted on May 1.

M. Colonne has made a big success at Karlsruhe, and M. Lamoureux at London.

French artists never travel, you see—another old nursery rhyme.

The Danish pianist Hyllested, who made a success in Paris some months ago, has had a triumph in Berlin in his own compositions. Three crowned heads were present, if that is any sign.

The young Empress of Russia is a faithful musician of high taste and no small skill. She works hard with it and the Russian language—when baby is asleep.

Mme. de Chastenay, an ambitious French society woman of the day, once wishing to make an impression on Napoleon, tried her singing on the poor man. After much endeavor in English and French, the lady could not help noticing that while her auditor paid close attention the absence of enthusiasm was quite pronounced. So she tried her Italian! At the close of "an effort at her best," missing the conventional murmur, she turned and asked him if her Italian pronunciation was good. "Why, no," he said, "by no means!"

In a recent article in THE MUSICAL COURIER on Mrs. Owen B. Jenkins' Pupils' Recital in Philadelphia, the name of M. Ciampi therein mentioned as a Paris artist was misspelled. He is M. Ezio Ciampi, husband of the charming singer, Cécile Ritter, who was sister of the regretted composer, Théodore Ritter, known to the public of the United States in 1869.

The Ciampis have a prominent music school here—Rue de Rome—where excellent musical instruction is given and interesting musical soirées are held. Mme. Ciampi is always spoken of as Mme. Ritter-Ciampi.

News reaches Paris that Mrs. Zippora Monteith, having closed a triumphant tour of the States and Canada, returns to London in May to sing in concerts, musicales, oratorio, under the management of Mr. Vert.

Additional news of the Jackson-Marvin ball in Paris shows letters of congratulation from Rhea, the actress, who returns to France in July; from Lady Dufferin Mrs. MacDowell, wife of our composer; Perugini; and other lights. The toast from the parents in California read thus: "May

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intends to come to the United States in June next and will remain in Milwaukee, Wis., for a period of three months. Former pupils of his and new but advanced students of the piano who would like to take a quarter's finishing lessons, especially in Schumann, Chopin, Rubinstein and Tschaikowsky playing, should send in applications at once. Lessons, \$100 for the quarter or \$10 for single lessons.

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God grant you every blessing that we would if we were God!"

A dinner of twelve covers preceded the ball; music hidden behind a bank of flowers. The menus were attached by long pins studded with diamonds for the ladies, and scarf pins for the gentlemen. A buffet of refreshments and choice liquors was kept up during the ball. One hundred and ten gentlemen and ninety-six ladies were present. There were sixteen dance numbers, in which the "two-step" figured extensively.

A grand charity entertainment was given in the theatre of Mme. Renie Richard this week. Le Château de Königsberg, poem by Silvestre, music by Thomé, was the clou. Solos, choruses and accompaniments were excellent. The audience was élite and delighted.

I regret to write the great disappointment of Miss Morgan, the young Canadian singer, who, after conscientious preparation and an important engagement for orchestral concerts in London, has fallen ill, and been obliged to relinquish all work for the present. Sympathy and hopes for speedy recovery!

Mr. Hardy-Thé has been singing in Cannes in an operetta organized in honor of the Prince of Wales.

FANNIE EDGAR THOMAS.

Lillian Apel.

MISS LILLIAN APEL, who scored such a brilliant success in her Parisian débüt, April 7, is a Michigan girl, born in Detroit twenty-two years ago.

Her musical studies were pursued under the direction of her father, Franz A. Apel, director of the Detroit School of Music, up to 1898, when Miss Apel left for three years' study abroad. Thanks to a thorough and skillful fundamental training the young pianist had acquired not only a solid technical ability, but an appreciation and love for the classical literature. In conformity with the instincts of her early education, which was characterized by the principles of the modern German school, Miss Apel directed her steps to Theodore Leschetizky, of Bloomfield Zeisler and Essipoff fame.

After two years' study in Vienna a year was spent in Paris under the instruction of Ludovic Breitner, and it was in accordance with his advice that Miss Apel determined upon a European débüt.

This occurred April 7 in the Salle Pleyel and proved an auspicious introduction to an artistic career. The program included compositions of Grieg, Mendelssohn, Chopin, Schütt, Stojowski, Longo, Grünfeld, Moszkowski and Liszt. The enthusiasm was warm throughout the evening, and at the close of the program the audience was so persistent in its refusal to leave the hall that the young artist was obliged to respond to several recalls and encores. The French papers, conspicuous among them the *Gaulois*, *Monde Musique* and the Paris edition of the *New York Herald*, were enthusiastic in their praise. Miss Apel has an excellent technic, an unusual quality and coloring of tone, strong individuality of conception, and a fire and abandon which arouse and sustain the interest of her listeners.

Miss Apel is a handsome brunette with a charming personality and a faculty of winning the friendship of everyone with whom she comes in contact.

As the representative of THE MUSICAL COURIER in Vienna Miss Apel became a well-known figure in artistic circles prior to her débüt as a pianist.

The young artist is located in Detroit for the coming year, and will devote herself to teaching and concertizing in the West. The following season will find Miss Apel in New York, where she is to appear in orchestral works.

Barcelona.—A series of concerts devoted to the Wagner Tetralogy, have been highly successful, although as one correspondent writes, the "audience did not understand everything."

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THERE are ever so many more holidays in Germany than in the United States, and, what is more to the point, they are faithfully kept. Thus, who would dream of celebrating Easter Tuesday in the United States? In Germany, however, there is such a thing as a third Easter holiday, and consequently we had no concerts a week ago to-day.

On Wednesday I let a couple of minor musical events go by unnoticed, in order to be able to attend a performance of Nicolai's comic-phantastical opera *The Merry Wives of Windsor* at the Royal Opera House. The occasion was made remarkable through the reappearance upon the stage of our excellent and charming first coloratura soprano, Frau Herzog, after an absence of several months, caused through the happy event which made Dr. Welti, the husband of Frau Herzog, the proud father of little Miss Eva Welti-Herzog. Those who, like Patti and a few other coloratura sopranos who are married but have no children, jealously maintain that the joys of maternity are bound to spoil, or at least put into jeopardy, so fragile an instrument as the high soprano voice, are certainly belied in the instance of Frau Herzog. She made her *entrée* as *Mrs. Ford*, and it surely seemed to me that her vocal organ never sounded richer, more flexible, and apparently more surely under the singer's control than hers did last Wednesday night.

Not a particle of its former brilliancy was missing either, and the natural vivacity and the easy grace of the woman shone out more convincingly than ever now that she felt so happy in having fulfilled her mission as a wife without having injured her chances as an artist. Under the circumstances she was the centre and life of the performance, being admirably assisted and seconded by Marie Goetz in the part of *Frau Reich*, as Shakespeare's other *Merry Woman of Windsor*, Mrs. Page, is called in the German version.

These two artists kept the audience in perfect good humor all through the evening, and their singing was as artistic as their acting was amusing. The female cast was supplemented by Miss Weitz as *Susse Anna*, who looked and sang appetizingly, albeit she is not yet an overwhelmingly great artist nor probably ever will be one.

If the male element had been on a par with this female trio the performance would probably have been one of the finest witnessed anywhere, but they were all more or less satisfactory without being remarkably good. Stammer as *Falstaff* is sonorous, but his singing as well as his acting lacks all nobility, and *Sir John Falstaff*, though a tippler and coxcomb, was after all a nobleman. Stammer, however, is always coarse and nothing else. Betz is growing too old for the part of *Ford*, he has no longer the vivacity necessary for the part of the jealous husband. Moedlinger as *Herr Reich* I quite liked; he is always reliable and musically satisfactory. Naval sang *Fenton* almost throughout a quarter of a tone below pitch, and Lieban as *Spar-*

ing

ling

acted entirely for the benefit of the gallery gods, whose admiration he thus succeeded in winning.

Chorus and orchestra did excellent work under Joseph Sucher's direction, the Windsor Park scene was exquisitely set by Tetzlaff, and the elfin ballet beautifully arranged by Graeb, and thus the performance as a whole created an admirable impression upon a large and very enthusiastic audience. For me Nicolai's *Merry Wives of Windsor*, once one of the supremest enjoyments of my younger years, seems a bit antiquated and artificial nowadays. Verdi's masterpiece, *Falstaff*, has taken its place in my admiration so completely that the former love is obliterated and I can find it no more!

The great chorál and orchestral organizations having wound up their cycles of concerts for the season of 1895-6 the chamber music and other smaller societies are following suit. The Hollaender Quartet gave its third and last chamber music evening in Bechstein Saal on Thursday evening. The youngest of Berlin's three excellent string quartets has made great progress both in ensemble playing and in public favor during the short time of its existence.

Their program last Thursday night was a very attractive and interesting one. It opened with the Schumann F major quartet, the middle one from the three string quartets, op. 41, and also the one most rarely heard. This is probably due to the fact that despite many inherent beauties, especially of invention, with which one is wont to meet in Schumann, this F major quartet is really not as important or well written a work as either the A major or the A minor quartet. Especially the andante, usually the pearl of Schumann's movements, is weak, consisting of a set of variations on a trite theme, which sound like conservatory work. In Messrs. Hollaender, Nicking, Bandler and Schrattenholz's carefully prepared and nicely shaded ensemble performance the work, quasi a novelty, was interesting to listen to.

The interest of the audience increased, however, almost visibly when Brahms' B major piano trio, op. 8, one of the master's most spirited and spirituelle works, was performed with Prof. Frederick Gernsheim at the piano. He is almost as refined a pianist, and surely an excellent ensemble player, as he is a cultured musician, and hence the reproduction of this Brahms trio was really a great treat. All three artists were loudly applauded after each movement and several times recalled at the close of the trio.

A single movement (allegro assai) of a string quartet in C minor, a posthumous chamber music work of Franz Schubert, entirely unknown to me before, was for me the principal attraction on the program. I am a crank on the subject of Schubert, and it is my firm belief that in point of natural endowment in that greatest and first gift of all, melodic invention, he was the richest of all composers that ever lived so far, and he was in my opinion therefore predestined by nature to have become also the greatest of all composers that ever lived, if—the Lord had not decreed otherwise. He died at the age of thirty-one of typhoid fever caused by hunger. The posthumous D minor quartet you all know, but I doubt whether you heard this single C minor allegro movement, for I never saw it on a program before. If you should have a chance to hear it, do so by all means, for the second theme of this Satz, the one in A flat, is a true gem of Schubert melody.

The program closed with Dittersdorff's string quartet in E flat, which work of the precursor of Mozart I remember having heard several time well performed by the Kneisel Quartet of Boston. It was highly interesting then and it proved so again last Thursday night, when its many almost Mozartean beauties were brought out to the full extent by the Hollaender Quartet.

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or Berlin, will not be able to avoid repetition, and sometimes quite frequent repetition, of names of artists who appear in just that city and are comparatively unknown in others. Thus Eugen Gura, the grand old baritone from the Munich opera, is a prime favorite and an exceedingly popular Lieder singer here in Berlin, and for that reason you will find his name quite frequently in my weekly budgets, albeit I am sure that the old warhorse is scarcely known even by name to most of my readers. He is, however, well worth your acquaintance, and alone and unaided he is able to fill a hall of the dimensions of the Philharmonic three or four times in one winter in Berlin. He did so at his last Ligier and ballad recital on Saturday night, and I can assure you that the audience was just as enthusiastic as it was numerous.

In the opening of the extensive and highly interesting program Gura was, as he usually nowadays is, a little uncertain of the responsiveness of his vocal organ, but after the first two Lieder from Schuber's immortal cycle of songs, under the collective title A Winter's Journey, he had sung down the frog in his throat and after he had triumphed over the temporary indisposition he became perfectly glorious.

His Vortrag is intense and dramatic, his pronunciation clear and distinct, and his singing is in all respects so enjoyable that one can understand how this artist can have such a big and consistent following year after year. Of the Winterreise Gura sang about half of the entire cycle and had to repeat both Der Lindenbaum and Die Post. But he was best of all in the Loewe ballads, after which he was cheered to the echo, and the audience would not move from the hall until the singer had consented to giving two further encores.

The new accompanist, Coenrad van Bos (evidently, as far as the name is concerned, a Hollander), whom Mr. Gura brought along this time, proved by no means an improvement upon his old and tried former associate at the piano, Professor Schwarz, from Munich.

As the program may prove interesting I herewith give it *in extenso*:

Gute Nacht.....	1
Die Wetterfahne.....	
Gefror'ne Thränen.....	
Der Lindenbaum.....	
Auf dem Flusse.....	
Rückblick.....	
Kast.....	
Frißlingstraum.....	
Die Post.....	
Der greise Kopf.....	
Muth.....	
Blondel's Lied (J. G. Seidl).....	
Waldegespräch (J. v. Eichendorff).....	R. Schumann
Sonntags am Rhein (Rob. Reinick).....	
Legende (aus Goethe's Paria).....	
Die Glocken zu Speier (M. v. Oer).....	
Urgrossvaters Gesellschaft (J. N. Vogl).....	Balladen von C. Loewe
Kleiner Haushalt (Fr. Rückert).....	
Der Mummler (Schneizer).....	

Aus Fr. Schubert's Winterreise, op. 80.
Dichtungen von Wilh. Müller.

On Monday night of this week, viz., last evening, Miss Felicia Kirchdorff, a local pianist, gave a chamber music soirée in Bechstein Saal. She had the valuable assistance of Prof. Carl Halir, violin; Adolph Mueller, viola, and Hugo Dechert, 'cello.

All I was able to hear on the part of this felicitous association was the Mozart G minor piano quartet, which was given with excellent and in every way satisfactory artistic results, which showed the concert giver in the light of a refined and careful ensemble player. The pleasure of listening to the performance of Beethoven's A major sonata for piano and 'cello, as well as of the Brahms A major piano quartet, I had to forego, as more important duties called me to the Philharmonic.

At the latter place an invited audience of good size listened to the performance of a program made up exclusively of works composed by pupils of Prof. Heinrich Urban.

The professor, who is one of the most noted of the resident teachers of composition and who is likewise first music critic of the *Vossische Zeitung*, conducted the Philharmonic Orchestra in person and was much in earnest in trying to bring out the musical beauties contained in the scores of his various pupils of both sexes. That he was not over successful in this effort (for it was an effort in every way), he cannot be blamed for. Evidently this year's crop of composer pupils is not quite as healthy, promising and especially talented as were some of the preceding years. For this Professor Urban can of course not be held to account. I was, however, conscious throughout the entire very lengthy program that the efforts of all the pupils who wrote in the larger forms were absolutely lacking in conciseness of form; that there was furthermore not sufficient contrapuntal workmanship and thematic development, and that the instrumentation, which is said to be Professor's Urban's strong point in tuition, was mostly all after the same pattern represented by a not over well digested and quite superficial application of Wagnerian methods.

In style nearly all the compositions were patchwork of the ultra modern program music, interrupted by bits of more attempted than realized orthodox methods, and thus altogether and as a whole without any style. For these very grave defects in construction and workmanship the teacher is more to blame than the pupils, and for that reason I must confess that I do not consider Professor Urban a great teacher.

To mention things a little more in detail, I want to say that the first composition on the program, Curt von Zedtwitz's symphonic poem *Die Jagd nach dem Glück*, made the least unfavorable impression upon me of all the orchestral works. It cannot come up in freshness of invention to Richard Burmeister's creation under the same title, but there is something like a consistent plan in it, and despite some purloining from Parsifal the work is acceptable.

Two movements, andante and scherzo in E minor, for orchestra, by Joas von Seldeneck-Affrossimoff, are almost as long drawn out as the composer's name. They contain nothing new, are tedious, lacking in form, and seem superfluous beyond peradventure.

A relief on the program after the strain caused by the preceding works was the piano playing of a fourteen year old Polish girl called Wanda Landowska. Here is true talent, but more for the instrument than for composition, although her three pieces and an encore show real endowment. She has been studying only a short time with Professor Urban, and I hope he will not crush the evidently strong natural sense of form with which this child is gifted. Her little gavot in B flat is in the classic mold, and shows some very pretty harmonic effects. Very clever, but a trifle too long drawn out, is the berceuse in E minor, which is built throughout upon an organ point on the dominant B. The effect is strange and quite pleasing. I also liked the impromptu in C sharp minor, despite its unconscious Chopin reminiscences. A little minuet in A minor, which Miss Landowska played for an encore upon very encouraging applause, was the least important of the four pieces. Her phrasing and touch on the piano are delightful, and if the girl comes into the right hands she will unquestionably some day become a great pianist.

The most pretentious pieces on the program were three scenes for grand orchestra after Tennyson's King's Idylls, by Miss Cornélie van Osterzee, a young lady from Holland. The three orchestral movements are entitled Merlin and Vivian, Elaine's Dream and Death and Prince Geraint's Bridal Ride. The last named, in the key of A and in the style somewhat of Saint-Saëns' Phaëton and Rouet d'Omphale, is well scored. It is quite astonishing to see a woman handle the orchestral brush with so much skill. But this is all I can say in favor of Miss Osterzee as a composer. Invention of her own she has none.

The Elaine movement, first in E flat major, later in the same minor key, is tedious beyond description, and so is the first movement with its homophonic meanderings without ever getting anywhere. In these movements

the orchestral colors and many harmonic turns are quite Wagnerian, but, as I said before, undigested Wagnerism. Of form she knows nothing. A symphonic movement (allegro non troppo) in B flat, by Otto Ehlers, is not worth the paper it is written on as far as originality or ideas at all are concerned.

A Lied entitled *Wiedersehen* by the same composer is better and was redemande. Of two other songs by Ludwig Friedmann and Ernst Backer the former is quite pleasing and is a nicely descriptive accompaniment, while the other one is hypertranscendental and almost unsingable. The baritone, Del Ley, had a hard and thankless job in trying to make these new songs intelligible to the audience. He succeeded, however, a fact which is much to his credit.

The only American on the program, Mr. James K. Pleasants, from somewhere in Ohio, found a hearing only after everybody was pretty nearly tired out and more than half of the audience had left the hall. Those who had done so did not lose very much, for Mr. Pleasants' two movements from an orchestral suite (the first a little slow movement in E flat, and the other a scherzo in G minor) were singularly unimportant and *nichts sagend*. I must say that I had expected much more, both of Mr. Pleasants and of his teacher, Professor Urban.

In order to corroborate my own criticism on the last symphony evening of the Royal Orchestra and of Felix Weingartner's conducting, especially of Beethoven's Ninth Symphony, which criticism may have seemed to some perhaps a trifle unduly severe, I herewith give a translation of Wilhelm Tappert's criticism in the *Kleine Journal*, which, by the by, appeared several days after my lines were on their way to New York.

Tappert spent his Easter vacation in a quiet Bohemian village to which he fled to rest. He says:

Upon my return home I found the usual number of tickets, programs, cards, letters of introduction, &c. "A concert goer" urgently demanded my criticism of the Royal Orchestra's last concert. I had, to be frank, wished to pass over this last Weingartner concert without mention, but that is now impossible. This conductor again failed, on April 2, to deeply interest his audience, and if the next winter brings no improvement in his work Weingartner's prestige will be a thing of the past.

The program contained but three works: Cherubini's Medea overture, Mozart's G minor symphony and the inevitable Ninth of Beethoven. I listened patiently until the miserable, spiritless performance of the first movement of the Ninth drove me away. Weingartner a Beethoven interpreter—impossible! I had hoped; now I doubt.

A mitigating circumstance for Weingartner was the insufficient number of rehearsals. I do not care to ask how many times the orchestra met, but one could hear that the preparatory work for the last concert had been done in a hasty manner. The gentlemen Kammermusiker can doubtless each play all nine symphonies of Beethoven and the forty-five of Mozart readily at sight; but this capacity is of little moment, for the ensemble is the crucial quality of a performance. It determines its value, and a really artistic ensemble is not to be attained in two rehearsals. Special rehearsals should have been held for the woodwind, for the difficult syncopations in the allegro of the Ninth were only half successful on their first occurrence, and failed utterly when they were later repeated. The responsibility for this rests with the conductor: he took the matter too calmly.

Richard Wagner (in my opinion the most gifted of all conductors), who possessed the heaven born power of inspiring those associated with him, needed a large number of rehearsals in 1872 in order to fully disclose the mysteries of the Ninth to his "élite orchestra;" besides which Hans Richter drilled them on especially intricate parts.

I attended all of those rehearsals and watched the grand work take form, bloom, and ripen in all its grandeur. The undertaking demanded great painstaking and much time, but it was accomplished in a masterly way, and no later performance has dimmed the brilliancy of this one in Bayreuth in my memory.

The Ninth is a festival dish, but Berlin has gradually transformed it into an everyday dish, quasi a dessert with which to regularly end the winter's menu.

Without the requisite earnestness and consecration those who take part in it deliver what they have learned, and the performances have become poorer with each succeeding year as the consequence of this unworthy treatment. The

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Ninth Symphony has become the fashion, which is the most unfortunate fate than can befall a great work.

About sixty years ago a close and wise observer expressed satisfaction in the fact that the Ninth Symphony was so seldom performed!

How did Mozart's G minor go? Well, it was more or less like a first reading. The first movement was tiresome, the second indifferent, the third without grace, and the last without a fine development of those charming details of which Mozart was so prodigal in this score. The lack of purity in the work of the woodwind may be attributable to outside influences.

And lastly, the Medea overture? How did that fare? No better! It was also too little practiced. The impression made by the concert was not strong, and the applause moderate, at least while I was present.

It is to be hoped that the next season may bring a new order of things—more conscientious methods, and less reliance upon the good nature of a systematically hypnotized public. If the audiences once begin to doubt hypnotism will have lost its power.

WILH. TAPPERT.

Miss Helen Wilda, a piano teacher who was much appreciated in the United States, where she lived for several years, gave a well attended pupils' recital in the Falk Gymnasium Hall on last Friday evening. The program was a rich and varied one in which solo performances alternated with four and eight hand arrangements, and the affair closed with a lively reproduction of Romberg's Children's Symphony.

At the Royal Opera House in the course of the next two weeks many new "guests" will make their appearance. The Sembrich guesting stagione had to be abandoned on account of an indisposition of the artist. In her stead the Prevosti will be heard in Lucia, with William Lavin as Edgardo, on the 21st inst. Next week Vogl will guest as Tristan, and d'Andrade as William Tell and Don Giovanni.

The first novelty at the Opera House will be Ruefer's Ingo, which is announced for May 2. By the middle of May Goldmark's new opera The Cricket on the Hearth will be brought out by the Royal Opera personnel at Kroll's. Both opera houses will be kept going daily from May 1 until July 1, when the Royal Opera House will probably be closed for the usual summer vacation. In order not to overexert the orchestra and chorus by using them at both opera houses, the intendant has engaged the Schwerin Court orchestra and chorus for the season at Kroll's. It was originally intended to engage the Hanover Court Opera forces, but as most of the Hanover musicians have already signed for Bayreuth Schwerin was called into requisition.

The following is the cast for next summer's Bayreuth festival performances of the Ring des Nibelungen. Barring a few exceptions the cast is to me a rather disappointing one, and I do not hesitate to say that you can hear the Ring just as well, if not better, right here in Berlin, and even in Munich. No definite representatives for the parts of Siegmund and Siegfried have as yet been selected. The remainder of the cast is as follows: Brünnhilde, Lilli Lehmann and Frau Gulbranson, from Christiania; Sieglinde, Rosa Sucher; Fricka, Mrs. Brema; Erda and Waltraute, Mrs. Schumann-Hink, from Hamburg; Gutrun, Mrs. Reuss-Belce, from Karlsruhe; Freya, Miss Marion Weed, from New York; Rhinedaughters, Misses von Artner, Hamburg, Olive Fremstad, Cologne, and Mime,

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Herr Breuer, Bayreuth; Wotan, Perron, from Dresden; Lodge, from Vogl, from Munich; Alberich, Friedrichs Bayreuth; Hagen, Grengg, from Vienna; Fafner, Elmblad, from Breslau; Fasolt, Wachter, from Dresden; Gunther, Gross, from Strassburg; Donner, Bachmann, from Nürnberg, and Hunding, Elmblad, alternating with Wachter.

Alexander Ritter, the composer of the more or less, mostly less, successful two operas, *To Whom the Crown?* and *Lazy Hans*, died at Munich last Sunday. He was born on June 27, 1833, at Narva in Russia. He studied violin at Dresden, and became successively concertmaster at Meiningen, Weimar, Stettin and Würzburg, in which latter city he also had for some time a music store, and where he was married to a niece of Richard Wagner, a daughter of the composer's elder brother Albert. He was one of the most uncompromising and earliest of the master's apostles, and in composition he was an epigone of both Wagner and Liszt. His works will not long survive him, however, as in all of them the divine spark is wanting.

I had an invitation to last night's closing concert of the Dessau Court Orchestra, on the program of which stood the Vorspiel to the Meistersinger, to be directed by Court Conductor August Klughardt, and the Bach concerto for two pianos, as well as Sinding's and Schumann's variations for two pianos, to be played by Messrs. Franz Rummel and Klughardt. I am sorry my engagements here did not allow me time for a short trip to the capital of Anhalt.

Director Dr. Theodore Loewe, of Breslau, will give his performances of Rubinstein's Christus in Berlin by the end of May or beginning of June. Reimund von Zur-Muehlen will again sing the part of Christ, which he so successfully created at Bremen in the spring of last year. The Berlin performances are to be given at the Philharmonie, the orchestral podium of which spacious hall is to be rebuilt and enlarged into an operatic stage.

I received last week a dozen of piano compositions by Charles Frederick Stayner, dedicated respectively to Lulla, Sadie, Ida, Edna, Allie, Genie, Luella, Ruth, Lulu, Fay, Claire and Gertrude. I could not quite understand this collection of female Christian names until I came to notice that the composer, who is his own publisher, lives at Salt Lake City, Utah. Lucky dog!

Wolff's concert agency sends me its new concert calendar for 1896-7, which is quite a handy thing to have and a great improvement upon last year's attempt. I found my name embossed on it in golden letters, which of course means that it is to be a real red letter calendar for me.

I am glad to be able to state that the news of Clara Schumann's illness has been greatly exaggerated, and that the venerable wife of Robert Schumann is now out of danger and on the road to recovery.

Young Irving, who is soon going to return to New York, went the other day to take leave of his violin teacher, Professor Wirth, of the Hochschule. The pedagogue told him to take a seat, and in the meantime kept up practicing his viola part for the last Joachim chamber music soirée. The

dance lasted for an hour and a half and then the pupil was allowed to depart, a sadder but a wiser man.

August Bungert, the Lieder composer, is engaged to marry his latest interpreter, Miss Trippenback. I admire his taste, for she has a lovely Grecian head, jet black eyes and hair done up in a Psyche knot. I could fall in love with her myself and stay so too until—she would begin to sing.

Among my callers this week was Mr. A. K. Virgil, the Practice Clavier inventor, who was on his road from Vienna to London. With him was his talented pupil, Miss Julia Geyer, and her mother. The eighteen year old young lady, who played for me a classical composition by Mr. Fred Dewey, from classical Boston, a Liszt mazurka in A major, and a novelle in the same key by myself, has improved tremendously since I last heard her in New York, some four summers ago. She will stay in Berlin for a few months and will concertize here next fall.

Then there was Mr. Theodor Reuss, the well-known Berlin correspondent of the United Press, of New York, who has been entrusted with reporting on this year's Bayreuth Wagner festivals for the United Press clients. Mr. Reuss is well fitted for this task, for he at one time was an operatic singer himself, in fact assisted at the first production of Parsifal and was a regular guest at Villa Wahnfried during that season. In quite recent years, however, he was also stage manager to the well-known impresario, Signor Lago, of the Royal Italian Opera in London. He also translated in common with Mr. A. V. Sinclair, into English and adapted for the American stage Richard Wagner's first opera, *Die Feen*, of which work Mr. Reuss holds the exclusive rights for England, America and the colonies. Mme. Emma Nevada is studying the principal part, *Ada*, to create it on the American stage.

Next I had a call from Arthur van Eweyk, the American baritone, who would like to go on a concert tour in his native land. Arthur Nevin came to say good-bye, as he wants to spend his vacation in the United States. Wilhelm Gercke looked in on his way from Hamburg back to Dresden; Otis B. Boise gave me a pleasant call, and so did Miss Amalia Rippe from New York, and Mr. Herbert Merriam from Boston, who, together with his daughters, is studying music in Berlin.

O. F.

Gerrit Smith's King David.

A SPECIAL praise service was held in South Church, Madison avenue, on Sunday afternoon, April 26, the work given being Gerrit Smith's sacred cantata King David, which takes exactly one hour and a half in performance. The soloists were: First quartet, Mrs. Gerrit Smith, soprano; Miss Marguerite Hall, contralto; Mr. Charles Herbert Clarke, tenor; Mr. Heinrich Meyn, baritone; second quartet, Miss Minnie Walsh, soprano; Miss Ida F. Winslow, contralto; Mr. Eugene Barry, tenor; Mr. W. P. Dickson, bass, supplemented by a chorus of thirty voices. Mr. Gerrit Smith himself was organist and director of his own work.

King David has been heard in New York before, and claimed musical attention and admiration. It contains some excellent part writing, numerous lovely and effective solos, and for its musical merit and judicious length deserves to be heard often. In the hands of such well

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equipped artists as those of the South Church choir it was given on this last occasion with excellent effect. The arrangement of the words is by Rev. Roderick Terry.

Auricular Analysis.

THE great majority of musical instructors in America do not seem to acknowledge the necessity for a special course in ear training among their pupils. It is immaterial whether the subject is not properly apprehended or whether it is merely ignored.

The fact remains that auricular analysis is a necessity of the hour, and our most advanced teachers see that this is true. The present writer, though making no claim to special excellence, has probably devoted more thought to auricular and theoretical analyses than any other living person, and a brief record of personal experience may therefore serve the purpose of this article most aptly.

In the fall of 1876 I quitted your city under contract to the Fort Wayne Conservatory of Music as director of the departments of singing and theory, and as teacher of piano. My immediate predecessors were John Howard, Ad. M. Foerster and A. K. Virgil.

The attendance was very encouraging, and I observed with satisfaction that several clever features not generally known had been introduced into the school. (Among these was a piece of flexible metal attached to the edge of a table for practice purposes in the elementary stage. Piano pupils received their first instructions as to position of hands and arms, finger action, &c., at this table, and a primary teacher was employed for that express purpose before the beginner was allowed to indulge in vain attempts at "making music." This was the beginning of Mr. Virgil's ingenious "techniphone," now the famous time-saving and ear-saving practice clavier.)

At the end of the first school year I was quite dissatisfied with the general results, particularly among the piano pupils. Finally I said to myself, "Mr. Goodrich, there is something wrong with your method of instruction and I know what it is: *Your pupils practice incorrectly and always will until they acquire the art of listening.*" The remainder of the problem was easily solved. This I will attempt to describe, especially as it does not involve any vague theories or mystic formulas.

A system of auricular analysis should, manifestly, include every form and style and detail of music. The next problem that presented itself was: How shall this vast amount of material be specified and systematized?

I begin with the normal major scale, and after a brief explanation of its principal features the class is expected to analyse the modal construction of this scale by naming the whole and half steps (major and minor seconds) as they are sounded. For this purpose the scale is played slowly, ascending and descending. Then the intervals of the scale are sounded in miscellaneous order, first melodically, afterward harmonically. If the class is an elementary one it would be well to play a series of similar intervals; first several thirds as they occur naturally, then fourths, fifths and so on.

The intervals of the melodic and harmonic minor scales should be practiced in similar manner, after these scales have been separately analyzed.

The chromatic scale and chromatic intervals come next, for the class should learn to distinguish the sound of every possible interval within a compass of two octaves.

Of course these elementary lessons are to be properly graded, and to make them interesting to all the teacher may select a few simple pieces in which different kinds of scales are employed. Jos. Löw, Pabst, Reinecke, X. Scharwenka, op. 6; St. Emery, op. 18, may be used for this purpose. An excellent illustration of the ascending and descending forms of the melodic minor scale may be found in the finale to Kuhau's op. 55, No. 3. It occurs at the end of the second theme, in A minor, and also in the intermezzo.

Auricular exercises in chords should begin with the ma-

jer concord. Sound the triads first in a slow, broken chord form, separately, without the bass. The different rearrangements in close positions are those played, as C, E, G; E, G, C; G, C, E. Then they may be taken simultaneously, and the class required to say whether the root, third or fifth is lowest. This is more difficult, and may require considerable practice. The minor concord is treated in the same manner, after which both major and minor are to be interspersed and played in different close positions.

When the bass is added it is principally for the purpose of determining whether the chord is inverted or uninverted. The fact should in some way be demonstrated that the fundamental position (with the root below) is more repos-
ful and final, and that the inversions sound somewhat out of balance and incomplete when considered separately. This, and all such information may be imparted to the class; but there is a better way, and that is for the class to discover these facts by means of suggestive questions and illustrations on the instrument. To tell from hearing whether the chord be major or minor, and what part of the chord is lowest, requires attentive listening; but at least this much ought to be demanded of every music student, even in the elementary stages. It is, however, a mortifying fact that about 75 per cent. of our piano students would fail on this simple ear test, though many are practicing the works of Beethoven, Chopin and Schumann.

Before proceeding with the other kinds of chords a few separate lessons should be devoted to measure, rhythm and movement.

The necessity for mensural accent may be illustrated by repeating a chord several times with the same dynamic quality. The class will readily discover that without a regular recurring accent they cannot say whether the measure be 2-4, 3-4 or 4-4. Exercises in various kinds of measure (omitting at first the unusual species) may be improvised or selected from the old dance tunes, such as corrente, sarabande, gavot and allemande.

This subject presents few difficulties. Rhythm is here to be understood as referring to the value and arrangement of notes in a measure. To the majority of students this subject is a troublesome one, and the exercises ought to be well graded and simple at first. The class may mark the beats (say 4-4, moderato), and in this way they are to judge the actual value and arrangement of the note played.

After a few lessons on rhythmical exercises the old dances may be selected as illustrations. The question as to rhythm may be divided, giving to one the rhythm of the accompaniment, to another the rhythm of the motive or of the first phrase. The difficulties increase when a piece with three simultaneous rhythms is selected. The rhythm of every new theme should also be specified by some member of the class. If, as usual, the class is deficient in rhythmical knowledge it will be necessary to give out the question of rhythm at every lesson or play examples until the difficulty has disappeared.

Movement is the third division of what is commonly, but erroneously called, "time." During the first few lessons it will be sufficient if the class distinguish between three degrees of movement, namely andante, moderate, allegro. Afterward they will learn to be more specific. Certain pupils may be inclined to confuse rapid notes with a quick movement, and under this misapprehension they might classify an andante as an allegro. For example, the barcarolle in G by Gustav Ehrlich might be thus misap-
pended.

The following questions may now be distributed separately:

1. Major or minor mode?
2. Scales?—major, two forms of minor and chromatic.
3. Measure?
4. Rhythm of accompaniment?
5. Rhythm of each theme?
6. Movement?

The concords may now be analyzed in open positions, and then discords should be explained. I take them in this order: I., dominant seventh; II., diminished seventh; III., leading note seventh; IV., secondary seventh (non-transitional), founded on the second, third and sixth of any major scale; V., secondary seventh (more harsh), founded

on the tonic and subdominant; VI., augmented sixth chords; VII., principal ninth chords; VIII., secondary ninth chords; X., discords of suspension.

To distinguish these readily requires considerable practice in close listening. This should be acquired, for each combination has its own characteristic quality.

In order to illustrate musical construction it will be necessary in the elementary stages to select simple, natural music, like the Schubert dances. I am not responsible for the nomenclature applied to the divisions and subdivisions of music and do not greatly care whether two measures of a mazourka or a march be called a phrase or a section. But the subdivisions must in some manner be specified.

Motive is sometimes confined to the limits of a semi-phrase; at other times the motive embraces an entire section. Therefore this point should be carefully elucidated by means of numerous examples from standard composers.

Two, three and four measure phrases are to be illustrated separately. Waltzes, tarantellas, and nearly all quick movements in 2-4 or 3-4 measure, contain four measure phrases. The small subdivisions in mazourkas, minuets, boat songs, and nearly all slow movements are two measures in length. Three measure phrases are mostly peculiar to Hungarian music.

The ballad model (I do not call it a "form") contains two similar periods, usually repeated. Both periods are regular, and consist of the same rhythmic and melodic material. The Schubert dances are good illustrations. (Edition Peters, two or four hands.)

Then we have two similar periods and a third period in another key (trio) with D. C. Another dance form consists of Part I., two repeated periods; part II., also two periods, but different in key and in rhythm. Part I. recurs D. C. The Bach gavots are in this style, Part II. being usually a mazurka. The simple forms are enlarged by adding a prelude or introduction, intermezzo, eingang or coda. These are usually of irregular construction, and therefore tend to relieve the monotony of regular periods.

The rococo and modern classic dances may now be illustrated. The class should have a brief written description of each species. Then when the questions were answered after each performance the particular species would be revealed. For example, if they discovered auricularly that the measure was triple, movement slow, mode minor, accent on second beat of every alternate measure, and regular repeated periods, they would know that a sarabande had been played, for this is the description of that old Spanish dance. In this manner every species would be revealed if the questions were properly answered.

Before proceeding further it will be necessary to explain and illustrate the deviations from regular period construction. United and extended periods are most important.

I have already fully described these, but a misapprehension still exists in regard to what constitutes a period. Even Christiani is misleading in this respect. Certain melodic and rhythmic conditions are to be complied with before a period can take place. The theme must run its course and there must be some form of authentic or complete cadence in order to complete a period. Bach's A minor sarabande (from the second English suite) illustrates this. The two measure phrases would lead us to expect a period on the eighth measure. But no cadence occurs here, the period being extended to twelve measures. At this point there is a complete harmonic cadence and the extended period closes in C. The next two periods are regular and end with authentic cadences.

A period, perfectly regular in its structure, may be left in an incomplete form so as to lead more naturally to a succeeding strain. The second period in Th. Kirchner's Album Leaf, op. 7, No. 2, is an illustration. The cadence is left incomplete so as to form a united period with the repetition of the initial theme. But in this case the melody of the second period runs its course, and so far as form may be considered this is to be classed as a period. Among numerous similar instances two are mentioned: *Chant sans paroles* in F by Tschaikowsky and the Can-

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zonetta in G by V. Hollaender. The unfinished periods are enumerated in the form, but in actual performance an incomplete period must be played as such. The extended periods are, however, much more important and more liable to be misapprehended.

The mazourka, by Chopin, op. 7, No. 1, may be cited, and this is not exceptional. The initial period is extended and contains twelve measures every time it is introduced. So, likewise, is the middle theme in the finale to Beethoven's op. 2, No. 1. The first period contains twelve measures.

If the class is governed by the harmonic cadence they will soon learn to distinguish the periods and to say whether they were regular or extended. The seeming exceptions already noted present no difficulties.

The explanation and illustration of united periods are comparatively easy, since one begins exactly as the other ends.

The plainest examples are to be found in *concerti* at those points where the *tutti* passages enter. Also the entrance of the solo part frequently constitutes a united period.

The intermediate details now claim attention. These are very important and usually prove highly interesting as class work. I will merely enumerate a few of these details and devices without describing them here: 1. Prelude. 2. Introduction. (For purposes of auricular analysis I make a distinction between these.) 3. Echo. 4. Sequence, melodic and harmonic. 5. Cadenza. 6. Passage. 7. Canon imitations, free, strict, contrary and partial. 8. Parenthesis. 9. Counter subject, usually in double counterpoint. 10. Eingang. 11. Intermezzo. 12. Appendix. 13. Refrain. 14. Continued thesis. 15. Episode. 16. Ground bass. 17. Drone bass. 18. Pedal note, organ point. 19. Bell motives. (All the well-known carillons should be given.) 20. Recitativo. 21. Termination. 22. Coda. 23. Recollection. 24. Stretto. To illustrate these requires a considerable variety of compositions, but when all the details can be recognized the class will be well prepared to listen intelligently to high class music.

The miscellaneous and romantic single forms are next in order. These include the boat song, hunting song, cradle song, spinning song, carillon, night song (or nocturne), invention, bagatelle, toccata, pifferari, song without words, étude, scherzo, romance, humoresque, idyl, fée follet, &c. A few of these, such as the spinning and hunting songs, carillon, scherzo, are easily recognized. The nocturne, romance and serenade are not so readily distinguished, and require sharp listening, as well as some musical experience. But this initiation into the suggestive import of good music is sure to bear fruit, and therefore worthy of serious endeavor.

The old cyclical forms, the modern mixed forms, the rondo, sonata, rhapsody, &c., are of course included in the scheme. The aim should be to cultivate not alone the sense of hearing, but the intellectual and aesthetic faculties. Auricular analysis teaches the pupil to observe mentally, and observation is the precursor to reflection.

There are some conditions to be observed in listening to music, and the first one is to recognize that sound is an invisible agency. The illustrating instrument should be reversed, or a screen placed in front of it, so that the class cannot see the keyboard. Then the auricular faculties must be assisted by the mental. Each member of the class should, at least for a while, confine his or her attention to

some specific feature of the music, such as measure, rhythm, movement, modes, scales or chords. In fact, these should always be included among the questions, because measure, rhythm, movement and modes are fundamental features of nearly all forms of music.

Illustrations of the sonata and symphonic forms ought to be preceded by a few analyses of sonatinas, such as Beethoven's op. 49, Nos. 1 and 2, Kuhla, or Clementi, Reinecke, op. 47, and the small sonatas by Mozart. For this special purpose it will not be necessary to perform more than the first movements of the works selected as examples.

The lessons in form, details, &c., may be interspersed with an occasional recital, in which the class should observe other features, such as the phrasing, style of performance (legato, legatissimo, semi-staccato, staccato, rubato), location of the principal theme (specifying the particular voice part), and if possible the epoch to which the music belongs. This latter requires some special explanation.

Finally, I select a few examples of impression music, genre pieces and so-called program music. A good selection, and comparatively unknown, is the op. 23, by E. Jambor. It is titled *Scènes Champêtres*, and is for four hands. I give a free translation of the French mottoes which preface each of the ten numbers: The Angelus, Return from the Hunt, Chorus of Peasants, Night Elegy, Dance in the Inn, The Night Watchman and Vigil of the Nuns, Serenade, The Tempest, Dawn of Day, Cortège to the Kermess. I give a list of these titles to the class, perform the numbers in miscellaneous order (generally selecting at random), and expect at least some of the pupils to name each particular number. The last attempt which I made with this opus was quite successful, though not every one in the class could have specified all the numbers.

Other selections of this suggestive character will readily occur to those who may be interested in the subject.

Ear training cannot much longer be neglected, for teachers will eventually discover that the only safeguard against piano pounding and picking is a cultivated ear. Pupils whose hearing faculties are in the dormant state do not realize how they offend aesthetics, and I make bold to say that they will never appreciate the delicate shades of tone which a piano may be made to yield until they have passed through a systematized course in auricular analysis.

A. J. GOODRICH.

Loomis Manuscript Concert.

M. R. HARVEY WORTHINGTON LOOMIS gave a concert on Monday evening, April 27, in Carnegie Lyceum as an exposition of some of his later compositions still in manuscript. These number a long list, of which the most ambitious opened the program, a sonata for violin.

The following artists assisted the young composer, who himself played all the accompaniments: Mme. Minnie Methot, soprano; Mrs. Frederic Dean, contralto; Mr. Tom Karl, tenor; Mr. Purdon Robinson, baritone; Mr. and Mrs. Edgar Stillman Kelly, pianists; Miss Virginia Bailie, pianist; Mr. Victor Küzdö, violinist; Miss Jessie Mackaye, pantomimist; Miss Maie Tunison, pantomimist; Mr. Edwin Star Belknap, reader and pantomimist.

The sonata, which was indifferently played by Mr. Küzdö, shows a promising amount of talent and invention. There is some good thematic material which is treated with skillfulness and delicacy. The piano plays an important figure, and Mr. Loomis seems most happily at home when

weaving arabesques upon the keyboard and tracing graceful, attractive figures in passage work by way of accompaniment, which do much to divert the attention from the violin. Mr. Loomis did not baptize his movements on the program, but the second, an andante, which has really a singing, melodious beauty, would strike one at a first hearing as the most original of the work. The graceful opening theme is first given to the piano, then taken up by the violin to a tranquil accompaniment poetically conceived. There is a lack of contrast in rhythm between the two last movements, which separately are genial and crisp in character. On the whole the sonata is an interesting work, holding serious promise. Mr. Küzdö failed to do it justice, but the piano was fluently handled by Mr. Loomis himself, who played extremely well.

Among the other members there were three piano pieces which were clever: A Monody, Another Scandal and a Csardas. As a descriptive bit the suggested chatter and gossip of Another Scandal is well written and unique. The Csardas is none too easy to play, and Miss Virginia Bailie did not seem over-familiar with it in parts. The other two pieces, however, she played with dainty spirit, meaning and finish. They deserve to be popular, as they are bright, clever sketches with the ring of spontaneity. The same may be said of the piano duet, Junketing, played with great life and color by Mr. and Mrs. E. S. Kelley.

Among the songs the setting of Longfellow's *Aubade*, sung by Mr. Tom Karl; *Sigh No More*, *Ladies*, sung by Mrs. Frederic Dean; *Hey! Dolly, Ho! Dolly*, sung by Mr. Purdon Robinson, and *Les Filles de Cadix*, sung by Mme. Minnie Methot, had most interest. Some of the lyrics have an overplus of dissonance, but in the main they are free from modern exaggeration.

Mr. Tom Karl managed to put forth some hey-day high tones, and Mr. Purdon Robinson dignified his numbers by his manly, musical, straightforward art. Mme. Minnie Methot showed a voice of full soprano quality and much vibrancy. She uses it well and sings with intelligence.

The program was divided by a dramatic sketch, *The Pear Tree*, delivered by Mr. Edwin Star Belknap to the original musical background of Mr. Loomis. These things are a mistake. When they set forth to be dramatic and serious it is hard to divest them of absurdity. There is always a ludicrous element in this elocutionizing and posturing in grim earnest to a corresponding painting on the piano.

The program closed with the one act pantomime *Put to the Test*, by Mr. Belknap, music by Mr. Loomis, which had been played the same afternoon at the Lyceum School. It was entertaining. Mr. Loomis has evidently a large and fashionable following. The house was crowded and the composer was greeted with much enthusiasm. His songs and piano pieces will no doubt be much played and sung.

Brooklyn Harmonic Society.—The Harmonic Society, of Brooklyn, Edmund J. Myer conductor, will give its second concert May 18. The society, numbering 125 voices, will sing *Psyche*, by Niels Gade, and *Gallia*, by Gounod. *Psyche* is novelty, never having been sung in New York or Brooklyn. The society will be supported by orchestra and organ. The following are the soloists engaged: *Psyche*, Mme. Anita Rio, soprano; *Eros*, J. Llewelyn Ewell, baritone; *Proserpine*, Miss Ada Prentiss, contralto; *Genie*, Miss Gertrude B. Stone, soprano; *Zephyr*, Edgar D. Smith, tenor.

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Virgil Recitals.

MISS STELLA NEWMARK and Miss Florence Ferguson, two pupil pianists from the Virgil Piano School, of New York, played the following program in Union Hall, Boston, Friday evening, April 17:

Rondo, op. 1.....	Chopin
Cradle Song.....	Grieg
Ich Liebe Dich.....	
Air de Ballet.....	Chaminade
Because.....	Chopin
En Automne.....	Moszkowski
Scherzo, E major.....	Chopin
Miss Florence Ferguson.	
Ten Minutes' Talk—Subject: The Advantage of the Virgil Method.	Mr. A. K. Virgil.
Technical work—	
Common, dominant and diminished arpeggios. Rate of velocity, 736 notes per minute.	
Major, harmonic and melodic minor scales, key of E. Rate of velocity, 640 notes per minute.	
(NOTE.—The above will be played with the metronome, first on clavier and then repeated on the piano.)	
Gavotte, op. 4.....	Jeffery
(NOTE.—This number will be performed first on the clavier and then repeated on the piano. Miss Newmark has never played this piece on the piano, and has never heard it played. She will go to the piano with it for the first time before the audience. This will show how well the pupil can learn and memorize pieces at the clavier without tone.)	
Hark, Hark, the Lark.....	Schubert-Liszt
Miss Stella Newmark.	
Impromptu, G flat.....	Chopin
Liebestraume, No. 3.....	Liszt
Miss Florence Ferguson.	
Polonaise.....	Moszkowski
Miss Stella Newmark.	
(Steinway piano used.)	

Standing room even was at a premium, and the admirable work of these young ladies called forth hearty applause. Few pupils of the same length of study would dare to attempt so difficult a program, and it was surprising to hear it played with so much freedom and artistic comprehension. There was little to stamp it as a pupils' recital, so near did it come to the artist standpoint. A large amount of individuality was very noticeable in their playing, resulting, no doubt, from not being compelled to listen to the senseless repetition of these pieces in learning them at the piano. The technical and intellectual difficulties having been overcome to a large extent at the clavier, they come to the piano with clear and fresh conceptions of the real ego of the music.

Mr. A. K. Virgil, the director of the New York school and the teacher of these pupils, was present and gave a very interesting ten minutes' talk on the advantages of the Virgil method and the facilities used for teaching it. It was listened to eagerly by all, but particularly by the many prominent music teachers present, a large number of them stopping after the close of the recital to meet Mrs. Virgil. Mr. H. S. Wilder, the director of the Clavier School in Boston, has stirred up a great deal of interest in the new and advanced ideas promulgated by the Virgil method.

PROVIDENCE.

On Thursday evening, April 16, these young ladies played nearly the same program to a good audience in Y. M. C. A. Hall, Providence, R. I., and the Providence *Journal* spoke of the concert in the following pleasant and appreciative way:

The recital, like a similar one given some two or three months ago, was intended to illustrate the results of using the Virgil practice clavier, an instrument designed for the rapid acquirement of technical facility.

At about the middle of this program an intermission was taken, during which Mrs. A. K. Virgil, wife of the inventor of the clavier, and herself well known as a teacher, proceeded to enlighten the audience in regard to the theory and practical use of the instrument. Her arguments were logical and clearly put, and sounded to a layman's ear like good common sense.

So far as the playing of the two young ladies is concerned it must be said that it furnished much pleasure to the audience, and that they

exhibited all the command and flexibility of finger which the system under which they have studied advertises to supply. Something further than that is due to the very admirable performance of Miss Stella Newmark, who is evidently a girl of great talent, and whose playing exhibited far more worthy features than mere technical facility, necessary though that be. She possesses keen musical instinct and an artistic breadth and poise unusual in so young a player (she is but fifteen years of age). With maturity and experience she should make a great player. It will be remembered that at the former recital she made a fine impression, which was strengthened by her excellent performance last night. The recital was an interesting one, both musically and as illustrative of advanced methods of piano teaching.

THE VIRGIL PRACTICE CLAVIER AND THE PIANO AT VASSAR INSTITUTE.

Pupils of the Virgil Piano School, of New York, gave a very entertaining concert at Vassar Institute, Tuesday evening, to show the advantage of practicing on the clavier rather than on a piano. One of the great advantages of the clavier apparent to anyone is that it does not annoy the neighbors. Mrs. Virgil, who explained it, claims that it is also much easier to form a correct touch on the clavier, and that exercises meant only for finger gymnastics are much more useful played on it than on the piano. She also said it is easier to memorize a difficult piece of music first on the clavier, using the piano only for the finishing touches in tone. Certainly the young girls who played, Miss Florence Traub, Miss Hyacinth Williams and Miss Stella Newmark, showed remarkable skill and played like finished pianists. Miss Traub played *Souvenir de Varsovie*, by Schulhoff, first on the clavier and then on the piano, and although she had never played the piece on the piano before she brought its fine points out with excellent expression. She is certainly a talented girl. As for the claviers we sincerely hope for the benefit of the suffering humanity that lives next door to five finger exercises that they will soon become universal. The program was strictly first class, and the concert gave pleasure to all who were present. The following is the program:

PROGRAM.

Préambule.....	Bach
Impromptu, F minor.....	Schubert
If I Were a Bird.....	Henselt
Studio di Concerto.....	Martucci
Berceuse.....	Chopin
Polonaise.....	Moszkowski
Miss Stella Newmark.	
Ten Minutes' Talk—Subject: "Advantages of the Virgil Method, and Facilities Used in Connection with It."	Mrs. A. K. Virgil.

Technical Work:

Scales and arpeggios from the Virgil method. Arpeggios, hands together in similar and contrary motion. Rate of velocity, 640 notes per minute. Scale of C, similar and contrary motion. Velocity, 800, 900, 1,000, 1,125 notes per minute.

Souvenir de Varsovie, op. 30..... Schulhoff

(NOTE.—This number will be performed first on the clavier, and then repeated on the piano. Miss Traub has never played this piece on the piano and has never heard it played. She will go to the piano with it for the first time before the audience. This will show how well a pupil can learn and memorize pieces at the clavier without tone.)

Florence, Valse de Concert.....	Liebling
Ballet, Mignon.....	Paul Wach
Hark, Hark, the Lark!	Schubert-Liszt
Miss Stella Newmark.	
Scherzo, B flat minor.....	Chopin
Miss Hyacinth Williams.	
—Poughkeepsie Daily Eagle, April 22, 1896.	

D'Arona Pupils' Successes.—At a concert given in Phillipsburg, Pa., on April 8, Mrs. Magne and Miss Elizabeth Wall, pupils of Mme. Florenza d'Arona, met with great success in selections by Wagner, Brahms and in English ballads. The local press speaks in glowing terms of their work, which has led to another concert engagement in Bethlehem, Pa., on April 9.

That Chopin Date Again.

NEW YORK, April 24, 1896.

Editors *The Musical Courier*:

IT is my duty to thank you for the space given to the most kind letter of Mr. Finck, America's authority on Chopin, concerning the date of Chopin's birth; but the editorial remark you added about Niecks' date being authoritative obliges me to state that the true date was made public long after Niecks' biography of Chopin was written.

The project of erecting a monument to Chopin at Zelazowa Wola induced the Rev. Father Bielawski, the present curé of Brochów parish church of Zelazowa Wola, to look for documents, and here is the letter dated January 2, 1893, from this revered authority:

In view of the public's interest in the place where Frédéric Chopin was born, and at this moment, when there is a plan to erect a monument for him in Zelazowa Wola, I presume that for those who initiate this action the correction of the erroneously given date of birth of the greatest of musical geniuses and of the greatest Polish composer will not come amiss.

As far as I was able to ascertain in the biography of Wójcicki and in other articles the date of the birth of Chopin is given as March 2, 1809, when from most authentic documents, as well as from baptismal testimony and from the record of his birth made in the civic books of the parish of Brochów, we know that Frédéric François Chopin, a son of Nicholas Chopin and Justine Krzyzanowska, was born in Zelazowa Wola, district of Sochaczew, on February 22, 1810, and was baptized in the church at Brochów on April 23, of the same year.

As to Nicholas Chopin, his great wish to visit Poland was realized by his fulfilling a request of a countryman of his who wanted help in a new enterprise which he started in Warsaw, and begged Chopin to help him with his book-keeping. This took Chopin to Poland. The enterprise failed, but Chopin was twice prevented from leaving the country by sudden illness. He remained and accepted the proposal of Staroscina Laszynska to educate her children, among whom was the subsequently celebrated Countess Walewska.

He left at the request of Count Skarbek to superintend the education of Count Frederic, went to Zelazowa Wola, and there made the acquaintance of Justine Krzyzanowska, who was related to the Countess Skarbek, and married her on June 28, 1806, at Brochów. Later on Nicholas Chopin was one of the most distinguished professors at the Lyceum of Warsaw. As all details concerning our God-sent greatest genius are sacred relics to us I hope that the true date, after having been at first officially recognized in Poland and announced through my book in question in England and America, will be welcomed by all who pay true homage to Chopin.

JANOTHA,

Court Pianist to His Imperial Majesty the Emperor of Germany, King of Prussia.

Alida Varena's Musicals.—Mlle. Alida Varena, prima donna soprano, gave a concert on Friday afternoon, May 1, at the Hotel Waldorf, assisted by Miss Dora Valesca Becker, violin, and Mr. Homer N. Bartlett, the composer-pianist. The concert was a success.

Broad Street Conservatory Recital.—On Saturday evening, April 25, the pupils of the elementary department of the Broad Street Conservatory of Music, No. 1881 South Broad street, Philadelphia, gave a recital in their concert hall. The interesting program, consisting principally of instrumental music, was exceptionally well rendered by the following misses and masters: Bruce Blades, Lizzie Simpson, Anna Wolff, Eddie Kelley, Leon Arkless, Emma Campbell, Clare Connor, Edna Freund, J. Moore Campbell, Agnes Horan, Bessie Selfridge and Otto Wolff.

The success of all the participants reflected great credit on the superior methods of instruction used in the conservatory, and was a practical evidence of the results gained by the careful and exacting attention given to the elementary department, for which the school is justly noted.

* P. S.—In a small number of first copies of the book, *Chopin in His Greater Works*, the printer made the mistake of putting 28th instead of 23d, but this mistake has already been corrected.

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BRITISH OFFICE OF THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., April 25, 1896.

MME. VANDERVEER-GREEN is expected in London on May 7, and her friends on this side are looking forward to welcoming her. On account of Miss Clara Butt and Miss Marian McKenzie both leaving London at this time she probably will have a busy season.

Mr. David Bispham, who has established a reputation here for his excellent concerts and the original programs he brings forward, has been persuaded to give an extra concert, which will take place on May 1 in St. James' Hall. Among those who will assist are Mme. Camille Landi, MM. Gabriel Fauré and Adolf Brodsky.

Much interest is taken in the musical world over here in Mme. Nordica, and consequently much pleasure is expressed on all sides that she has been the recipient of such a beautiful gift as the diamond tiara.

The Orpheus Glee Society, of which Mr. George Riseley is conductor, gave a fine performance in St. James' Hall last night of unaccompanied glee and part songs. Perhaps this is the leading society in England for this particular work, so popular here early in the century. It was a treat to see the fine ensemble of voices, and the spirit with which they gave a number of varied selections, but I doubt if this kind of singing will ever become popular again on account of its tendency to monotony.

On Monday evening at Marlborough House H. R. H. the Princess of Wales and other members of her family listened by the telephone to popular selections at the leading London theatres, including the opera at Drury Lane.

Miss Katharine Timberman, the contralto from Ohio, has returned from a very successful four months' concert tour in South Africa.

The grand opera season at Covent Garden will open on May 11. The subscription, which has greatly increased under Sir Augustus Harris' management, promises to be exceptionally large. I understand that M. Jean de Reszé has gone from New York to Paris, where he will rest a few days, and will be available for the opening of the season. Madame Albani, I understand, has made an arrangement whereby she is the only one who will be permitted to sing *Isolde*.

To-morrow Mr. Robert Newman brings the series of orchestral concerts that has been carried on all winter under the conductorship of Mr. Randegger to a close. Two years ago Sunday concerts were looked upon by the community at large with disfavor, and consequently were very meagrely supported, and probably nobody in London has done such efficient work in turning the tide of public opinion in their favor than Mr. Robert Newman. It is gratifying to lovers of music that his efforts to give the best works of leading composers of all schools with a capable orchestra has met with support, and undoubtedly he will take up a similar line next autumn. There is one feature, however, concerning Sunday concerts that is urged against them, and that is that the fees offered by Mr. Newman are considera-

bly less than the regular fees received by players and singers during the week, and it is thought that this has a tendency to lower the fees of artists generally. Mr. Newman, on the other hand, contends that if they were not singing or playing they would be doing nothing. The attendance at these concerts does not seem to affect the sizes of the audiences at other concerts during the week, as the general attendances at concerts have never been as large as at present.

Mr. Lockwood, of whom Miss Fannie Edgar Thomas has spoken recently in her letters from Paris, is in London, and will make his first appearance at Mme. Landi's concert in St. James' Hall in June.

The success of "The Columbians" on the Patti tour was so great that Mr. Percy Harrison, who is probably the most successful concert giver in the provinces, has engaged them for one of his tours next autumn. They sang with the *Diva* in Bournemouth, Birmingham and Glasgow, and in each place divided the honors with her. This is very exceptional, and can be attributed principally to their exceptionally fine work. They have been studying conscientiously now for about a year and a half, and being young and not having acquired bad habits they attained an ensemble which is rarely met with. Their phrasing, nuances and work in general tells very much in their selections, and their success shows that it appeals to the public immediately. I shall have something more to say about these young ladies in a future issue.

The forthcoming concert season bids fair to be a very busy one. Both Mr. Daniel Mayer and Mr. Vert have arranged a large number of concerts.

Mme. Chaminade, under the direction of Mr. Daniel Mayer, will give a concert in St. James' Hall next Wednesday evening, when she will be assisted by eminent artists in a program principally made up of her own compositions.

At the second Patti concert Mr. M. Loewensohn, the young cellist who made such success here a year ago and has been adding to his reputation on the Continent the past winter, will appear.

Miss Mary Forrest, the American mezzo soprano, of whom Mr. Floersheim has spoken in his Berlin Budget, will give a concert at the Portman Rooms here on May 12.

Madame Szumowska will give a recital on the evening of June 9 in St. James' Hall.

Mme. Jeanne Créta, whose débüt I chronicled some time ago, will sing at several concerts arranged with Mr. Daniel Mayer during the season.

Last Saturday a quartet of vocalists, consisting of Miss Thudichum, Miss Marian McKenzie, Mr. Edward Brancome and Mr. Douglas Powell, left for a tour of thirty concerts in Australia under the auspices of Messrs. Stephens & Howells, Adelaide.

Mme. Medora Henson sails for America to-day to sing at the Cincinnati May Festival. She has a number of other engagements, but must be back here by June 2. She is now negotiating for a second tour, and will probably go over for her vacation this summer, when Mr. Waddington Cooke will accompany her.

Miss Clara Butt, the English contralto with the phenomenal voice, is taking a year's rest from her concert work, and will study with Bouhy in Paris, traveling considerably on the Continent, and spending some time in Italy, returning in May, 1897. She will visit England, however, for the jubilee performance of *Elijah* at the Crystal Palace.

Mr. Vert has nearly arranged for Señor Sarasate's appearance next autumn, but Madame Bertha Marx will not accompany him as usual.

Dr. Richter will be here on the 18th to conduct the first of his series of concerts this season. On the 15th he will conduct a special performance of *Die Meistersinger* at Wiesbaden, this being a command of the German Emperor.

M. Rosenthal will arrive here on the 18th, and play at the Philharmonic concert on the 20th, and Herr Emil Sauer will also give two concerts here on the 9th and 10th prox.

Music lovers are looking forward with keen anticipation

to the appearance here of the Bohemian Quartet from the Continent, and also for the Kneisel Quartet from Boston.

M. Colonne, who anticipated coming to London to conduct some concerts, when the orchestra was to have been organized here, will give up this project, as the success of M. Lamoureux in bringing his orchestra over would put M. Colonne in a false light. The receipts at the last Lamoureux concert on Saturday afternoon were nearly \$4,500. Mr. and Mrs. Albert Visetti will give a special function on Tuesday evening next in honor of M. Gabriel Fauré.

Midsummer terms of the Royal Academy, the Royal College, and the Guildhall School of Music commence next week.

It is reported that Mr. Edward German will superintend the American production of Dr. Villiers Stanford's opera, *Shamus O'Brien*.

Miss Elizabeth Patterson, the American soprano, who studied with Madame Marchesi in Paris, and who is doing concert work in London, gave a musical evening last week at her residence, when a number of artists assisted. Among them I might mention Miss Regina de Sales, Miss Georgie Sterling, a dramatic soprano from Canada, Miss Augusta Klous, from Boston, and Mr. Ernest Gamble, of Pittsburgh. Miss Patterson's contributions to the program included *O Sanctissima*, *Bomberg's Chant Vénitien*, *Max Stango's Damon*, and *Ellen Wright's With My Guitar*, accompanied by the composer. There was a large number of friends present, and the evening was a thoroughly enjoyable one.

Herr Schonberger, the Hungarian pianist, sailed for South Africa last week, and he will give a series of piano recitals there. He took an Erard piano with him.

Mr. and Mrs. Wm. Keeley, of San Francisco, who have been for some months in London, leave shortly for the Continent, where they will spend some time in Paris; going thence to Germany for a short tour previous to the Bayreuth Festival, which they will attend, returning to London for a week, and then sail for home. Mr. Keeley has been studying principally oratorio under Mr. William Shakespeare, and this teacher said in a letter to a gentleman here that he would be responsible for his oratorio singing. Mr. Keeley has also made a special study of the training of choir boys, so that he will be able to take that up on his return. He has had valuable assistance in this direction by being specially permitted to attend the private rehearsals of the choir of St. Paul's Cathedral and Westminster Abbey, which are under the direction of Dr. G. C. Martin and Professor Bridge. Mrs. Keeley in the meantime has been studying organ with Mr. Henry Clark, the well-known professor at the London Organ School of Music.

Mr. Ernest Gamble, from Pittsburgh, who, by the way, has an exceptional bass voice, sailed for home on Wednesday to accept several good engagements in his native city and some of the surrounding towns. He has been studying here with Mr. Blume, and made such progress that his teacher was encouraged to take him to Mr. Daniel Mayer, who said that on his return in the autumn he would be pleased to offer him engagements. No doubt Mr. Gamble, with his fine organ, will be able to attain a very high position, providing his physical resources prove adequate to the enormous strain which they must sustain in his establishing himself in and holding a first position.

The last concert of the fortieth subscription season at the Crystal Palace took place on Saturday afternoon. The principal feature was the performance for the first time in England of Christian Sinding's symphony in D minor. I will not speak at length on this work, as it has been spoken of by Mr. Floersheim on its first appearance in Berlin last October. Other orchestral numbers were Zump's arrangement of the closing scene of the *Rheingold* and Liszt's first Hungarian rhapsody. Miss Evangeline Florence was the vocalist and Mr. Mark Hambourg played Rubinstein's concerto in D. To-day Mr. Manns conducts his annual benefit, when an interesting program is provided, and among the vocalists is Miss Ella Russell.

Miss Clara Butt gave her farewell concert on Tuesday

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night, when she was assisted by Madame Albani, who made her first appearance since her arrival from America, Mr. Whitney Mockridge and others.

Among other concerts during the week were Miss Ethel Bauer's, and one given by the artillery band in Queen's Hall under the conductorship of Cav. Zavertal.

M. Sapellnikoff gave his second recital on the 10th inst. in St. James' Hall, when he again proved his claim to be considered among the very first pianists of the day in a program that was thoroughly representative in character.

The third Philharmonic concert for this season of this famous organization took place in Queen's Hall Wednesday evening. Sir Alexander Mackenzie manages to get about as good results as anyone could from an orchestra that is limited to two rehearsals. Compared to the finish and ensemble of the French band that has recently been in our midst the performance of last night, however, was decidedly rough. The flute could not blow his E clearly, the trumpet came to grief on his F sharp, the tuba put in a B where it did not belong, the clarinet missed his G, and so on. But in spite of these blemishes we must praise the conductor's conception of the Beethoven Seventh Symphony. Mme. Sophie Menter played Saint-Saëns' C minor concerto with great brilliancy and vim, arousing the warmest enthusiasm. M. Johannes Wolff was also greeted with prolonged applause for the technical mastery and musicianship style he displayed in Vieuxtemps' D minor concerto. Mr. David Bispham sang, with his customary artistic taste and understanding, Wagner's *Les Deux Grenadiers*, which was orchestrated for the occasion by Clarence Lucas, and a Mozart aria. The concert ended with the Tannhäuser overture.

The first jubilee performance of Elijah was given by the Royal Choral Society in Albert Hall on Thursday evening, Sir Alexander Mackenzie conducting. Strange to say the house was not over two-thirds full. Miss Ella Russell, in the soprano music, especially in the declamatory passages and in *Hear Ye, Israel*, distinguished herself as an artist of the first rank. Her magnificent voice filled the vast auditorium most satisfactorily, and her work stood out in bold relief as compared with other artists with whom she was associated. Mr. Andrew Black was the *Elijah*, Mr. Lloyd-Chandos sang the tenor music, and Miss Dews the principal contralto. The chorus was hardly up to its usual work. In the first place they were not in full force, but secured in some places very fine effects.

The work at the opera this week has been repeats.

F. V. ATWATER.

Training the Voice.

THE secret of success lies in finding out what nature intends you to do and then doing it. One who understands the art of producing the voice properly will never wear out his or her voice. A good method of singing involves no wear of the voice; a good singer is never made hoarse or husky by singing. It can safely be said that the singer who is always trying to clear the throat does not know how to use the singing voice. A professor who is simply a musician, and has not learned the art of singing, cannot be a successful instructor to others. In singing, more than in any other art, experience is absolutely necessary. Every person having a good voice should have it cultivated to reach success. Perseverance and much hard work must be expected.

The art of singing is to cultivate the ear to the tone of one's own voice. One should not make tones, but should sing them. The singing voice is back of the talking voice, and if directed properly enunciation should be perfectly distinct; the human voice is the vibration of the vocal cords contained in the larynx and produced by the passage of air from the lungs.

Singing is speech, because to sing properly one should use the natural speaking voice, giving to all words a perfect pronunciation. To use the speaking voice without resonance is not singing. To use the speaking voice, simply adding a tone, and to pronounce words the same for singing as for speaking, seems very easy, but is not so simple as one would think. The art of enunciation is to sustain the first vowel in a word, sounding the word after

singing the note, lapping the consonant into the next word.

Do not change teachers every few months; select a teacher with care and stand by him or her.

Do not practice over fifteen minutes at a time, but do this three or four times a day; often as your voice grows stronger.

Do not be content to know a little about music; study as long as possible and read all good music literature you can procure.

Do not try to explain your teacher's method, for nine times out of ten you will get it wrong.

Do not practice in a way all your own, paying but little heed to what you have been told.

Do not miss an opportunity of hearing good music.

Do not be careless of your health, for upon this depends your voice.

Do not become discouraged, but keep at work; remember that patience and perseverance will accomplish wonders.

MME. OGDEN CRANE.

Mlle. Zélie de Lussan.

[From the British Edition of THE MUSICAL COURIER.]

THE English production of Godard's successful opera, *The Vivandieres*, at Liverpool, and later at Manchester, by the Royal Carl Rosa Opera Company, has given Mlle. Zélie de Lussan another splendid opportunity to make manifest her vocal and histrionic abilities. Volumes have been written about her *Carmen*, her *Mignon*, and *Daughter of the Regiment*; but it is the unanimous opinion of her many admirers that in the rôle of *Marion* she has found another congenial character, one with which she will ultimately become as distinctly identified as with the parts that have so long made her a public favorite.

She sings the rôle with vivacity, and a true conception of the composer's intention. Her effort must be classed as one of her most finished impersonations, and had the late French composer arrived to fit her with a part he could not have planned one more singularly suited to Mlle. de Lussan's wide capacity. Few rôles of modern operas provide richer opportunities; the music is most admirably adapted to her vocal abilities; the histrionic duties of the character of *Marion* carry her from comedy to pathos, while the numbers assigned to Mlle. de Lussan are the most important in the opera. Hers is also a natural rôle, thus enabling the singer to be realistic without the besetting error of overdoing.

Rivarde's Route.

THE following is the route for Rivarde, the violinist, up to the middle of June:

OPENING—San Francisco, one week.—Columbia Theatre, beginning April 27.		May 4.
San José	.....	" 5.
Oakland	.....	" 6.
Sacramento	.....	" 7.
Stockton	.....	" 8.
Fresno	.....	" 11.
San Diego	.....	" 12.
San Bernardino	.....	" 13.
Riverside	.....	" 15 and 16.
Los Angeles	.....	" 19.
San Francisco, matinée	.....	" 20.
San Francisco,	"	" 22.
San Francisco, farewell, Sunday	.....	" 24.
Portland, Ore.	.....	" 27 and 28.
Tacoma, Wash.	.....	" 29.
Seattle, Wash.	.....	" 30.
Vancouver, B. C.	.....	" 31.
Victoria, B. C.	.....	" 3.
Spokane	.....	" 5.
Butte	.....	" 6.
Helena	.....	" 8.
Salt Lake	.....	" 10.
Denver	.....	" 12.
Kansas City	.....	" 13.
Omaha	.....	" 14.
To New York	.....	" 15.
June 1.		

The Olympic Games.—The composer Spiro Samara composed the Olympic hymn on the occasion of the renewal of the Olympic games, which was sung by 400 singers at the inauguration of the Stadium at Athens. Samara is a Greek by birth.

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Ninth Becker Lecture-Musical.

THE subject of the ninth Becker lecture-musical, held last Saturday morning, was Frederic Chopin. The feature of the occasion was the exhibition of a Chopin manuscript, loaned to Mr. Gustav L. Becker for the occasion by its owner, Sigismund Cieszkowski, the cellist, a pupil of Franchomme, the friend of Chopin. The manuscript, with some twenty autograph letters of celebrities, several of which were also shown, was given to Mr. Cieszkowski by the Princess Marcelline Czartoryska, the famous pupil of Chopin, she who, at the master's request, played for him, with Franchomme the cellist, the sonatas of Mozart as he was dying.

The manuscript is the first draft to an introduction to a piano method, addressed to a little pupil who has been "already led to love the great masters—Haydn, Mozart, Beethoven," and to whose fingers he now proposes to address himself. It is mainly remarkable for the number of works scored out, and for the number of times he changed his mind about what he wanted to say.

A letter also on exhibition from one of Chopin's attendant nobilities had his name spelled "Choppin" on the address.

The lecture by Mrs. Becker was an interesting one and the musical illustrations by Mr. Becker's pupils were appropriately chosen and especially well played. Mr. Becker played but one number, the Polonaise, op. 53, but it was the best work he has done at these concerts this year—a remarkable performance.

The assisting artists were Miss Dora Valeska Becker, violinist, and Mr. Sigismund Cieszkowski, cellist, both of whom were in every way satisfactory. The program follows: Polonaise, op. 23 (with orchestral part on second piano); Nocturne in D flat, arranged by Sarasate for violin in D; Ballade, op. 47; Rondo for two pianos, op. 78; Scherzo and Largo from the violoncello sonata; étude, op. 25, No. 3; Polonaise, op. 53.

The parlors of Mr. Becker's home studio, No. 70 West Ninety-fifth street, were filled to overflowing.

Farewell Liebling Concert.

MR. JAMES LIEBLING, violincellist, gave a farewell concert on Wednesday evening, April 29, in Carnegie Lyceum, assisted by Miss Marguerite Lemon, soprano; Mr. J. H. McKinley, tenor; Mr. William Hoffman, violinist, and under the direction of Mr. Max Liebling. The interesting program was as follows:

Trio B flat, *Moderato Assai*, Rubinstein; Messrs. Hoffman, Max and James Liebling; song, *Heart's Delight*, Gilchrist, Mr. J. H. McKinley; Concerto A minor, *Cantilena, allegro*, Goltermann; James Liebling; Aria, *La Reine de Saba*, Gossec; Miss Marguerite Lemon; violin solo, *Romance*, Svendsen; Mazurka, Wieniawski, Mr. William Hoffman; songs, *Where Blooms the Rose?*, Jones; *Dreams*, Tosti, Mr. J. H. McKinley; 'cello solo, *Romance*, Popper; *Le Cygne*, Saint-Saëns; *Am Springbrunnen*, Davidoff; James Liebling; songs, *Why So Pale?*, Tschaikowsky; *Ich liebe Dich*, Good Morning, Grieg; Miss Marguerite Lemon; *Pantaisie et Variations*, *Le Désir*, Schubert-Servais; James Liebling.

The ensemble work was precise and delightfully buoyant and sympathetic in spirit. The Goltermann concerto was played by Mr. Liebling with warm pure tone expressive, color and excellent phrasing. The cellist was evidently in good musical mood and his performance was marked both by spontaneity and finish. He had a cordial and well merited reception and any amount of applause.

The singers acquitted themselves well. Miss Lemon, whose pretty, even voice is of musical and vibrant timbre, sang with taste. Mr. McKinley, always a reliable artist, sang with feeling and appreciation. The concert was from all standpoints a success.

Cologne.—The opera *Elsi* by Hermann Wetle and Arnold Mendelssohn met with a good reception at Cologne. The text, from a popular legend by Gotthelf, is serious and the conclusion tragic. The music is eclectic, but all through displays cultivated taste and delicacy, and lacks warmth and dramatic vigor. The overpowering influence of Wagner is visible in it, as in almost all new works. The leading parts were taken by the Burrians, aided by Fr. Fremstad and Dr. Gaisse.

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BOSTON, MASS., May 3, 1896.

THE eighth and last concert of the Kneisel Quartet this season was given in Association Hall April 27. The club was assisted by Mr. Joseffy, pianist; Mr. Hackebath, horn; Mr. Golde, double bass. The program was as follows:

Quartet, A major, op. 41..... Schumann
Trio for piano, violin and horn, op. 60..... Brahms
Forellen Quintet..... Schubert

This concert was in certain respects the one great concert of the season of 1895-6. I am not sure that it was not the most thoroughly musical concert I have heard in Boston. Not only was the ensemble of immaculate beauty, not only was the program generous—perhaps too generous—and a delight, but the atmosphere was finely, radiantly musical. The joyousness as well as the seriousness of this concert was—to borrow terms from Nietzsche—gracious, golden.

To speak in detail would be to weave together phrases of eulogy that might seem pompous and extravagant to him that was not under the spell. Hot with the impression last Monday night I wrote, "the concert outstrips panting praise." To-day that praise seems pale and inadequate.

As Mr. Hackebath was to the horn, so was Mr. Joseffy to the piano, and so were the others to their respective instruments. Mr. Kneisel was in exalted mood, and his spirit took full possession of his companions. No one entertained for moment the thought of individual display. The players thought only of the music, and so noble was the interpretation that the hearers were unconscious of the presence of the interpreters.

THE EULOGY OF RAFAEL JOSEFFY.

There are pianists described by German writers as "formidable." Such pianists are said justly to "attack" the piano. They put the instrument on its guard; it seems sullen, rebellious; it will not yield its choicest treasures; it will not bare its beauteous charms; it fain would sleep; and, when molested, it cries out, at first with indignation, then despairingly, then almost as if suffering from the keenest form of remorse, known only to wounded innocence.

The piano awaits for Joseffy as a woman for her lover. Not as a woman of consuming passion, who defies earth and heaven and hell, and forgets to be graceful.

Not as a woman secretive, sly, methodically sensual. But as a woman to whom all men are indifferent, necessary perhaps to the economy of the world. There is only one exception; he that knows her strength and her weakness, is tender with her infirmities of flesh or spirit, commands her intelligence, shapes her aspirations, thrills her when he is near, although he may not touch her. No familiarity has transmuted her virginal impression. There is one on this whizzing sphere that understands her as though her soul and his were stripped. To him she will tell everything in melting, liquid tones.

I would not swear that Joseffy even touches deliberately the keys. They seem like unto "the blessed wood" en-

vied by Shakespeare as he listened to the music played by the Dark Woman:

" Those jacks that nimble leap,
To kiss the tender inward of thy hand."

Runs, trills, arpeggios, a single note, Joseffy invokes them with gentle authority, and they adorn themselves in robes of beauty, to answer promptly and with willing, glad obedience his call.

Here is a man whose technic on account of its modest perfection passes almost unnoticed. The ear is so ravished by the purity of tone, the mind is so enchanted by the poetic genius that vitalizes even a common phrase, that the physical means employed in gaining supreme results are of little importance, even vain. You have the premise Joseffy; the conclusions are inevitable.

There are pianists that should play in sweaters.

There are pianists that play as though they were in the glare of the limelight.

There are pianists whose glory is in superinducing hysteria. Androgynous themselves, they excite hysterical men and women.

There are pianists that play as though their chief duty were the analytical exhibition of the sonata form.

Joseffy is apart from such and above them.

His individuality is pronounced by its apparent self-effacement.

I know of no pianist now living who answers so completely the demands of Walt Whitman in his description of the great poet:

" The greatest poet has less a marked style and is more the channel of thoughts and things without increase or diminution, and is the free channel of himself. He swears to his art, I will not be meddlesome, I will not have in my writing any elegance or effect or originality to hang in the way between me and the rest like curtains. I will have nothing hang in the way, not the richest curtains. What I tell, I tell for precisely what it is. Let who may exalt or startle or fascinate or soothe, I will have purposes as health or heat or snow has and be as regardless of observation. What I experience or portray shall go from my composition without a shred of my composition. You shall stand by my side and look in the mirror with me."

And again, to speak in piano playing: "With the perfect rectitude and insouciance of the movements of animals and the unimpeachableness of the sentiment of trees in the woods and grass by the roadside in the flawless triumph of art. If you have looked on him who has achieved it you have looked on one of the masters of the artists of all nations and times. You shall not contemplate the flight of the graygull over the bay or the mettlesome action of the blood horse or the tall leaning of sunflowers on their stalk or the appearance of the sun journeying through heaven or the appearance of the moon afterward with any more satisfaction than you shall contemplate him."

There are pianists that, remembering the orchestra and envious of it, labor to make the piano its rival.

There are pianists that tank and lambast the piano as a madman beats upon a drum.

Joseffy shows without deliberate intention that the piano is after all a musical instrument; he brushes away with his fingers the charges of Pagnerre and Reyer.

He is not the hero of the soft pedal.

I know of no pianist to-day who, while he seems to be painting in quiet, subdued tints, nevertheless suggests constantly such variety in nuances.

I know of no pianist to-day who plays with the serenity of Joseffy: the serenity of an autumnal sunset, of the pine

forest at sultry noon, of the stars that look down on crackling snow crust.

This serenity is even supernatural; yet, paradoxically, it is the child of incredible nervousness.

Velvet touch, unfailing technic, rare intelligence, temperament that is of close kin to the temperament which inspired Grecian frieze, Sophoclean tragedy, and Aristophanic choral flight; these are employed by Joseffy in the worship not of himself but of the composer.

The list of pieces played at the concerts of the Kneisel Quartet this season is as follows:

Arensky—Piano trio, D minor (new).

Beethoven—E flat major quartet, op. 74; C minor quartet, op. 18; F major quartet, op. 59.

Bernard—Suite, op. 34, for violin and piano (new).

Brahms—A minor quartet; sonata for clarinet and piano, op. 130, No. 1 (new); sextet, B flat major; quartet, B flat major; trio for piano, violin, horn.

Dvorak—E flat major quintet, op. 97.

Händel-Bachrich—Concerto grosso for strings (new).

Haydn—G major quartet, D major quartet.

MacDowell—Second piano sonata (new).

Mozart—Quartet, G major.

Nicéodé—Sonata for cello and piano, op. 55 (new).

Rubinstein—C minor quartet.

Schubert—C major string quintet; Forellen quintet.

Schumann—D minor trio, A major quartet.

Tchaikowsky—Quartet in E flat minor, op. 30 (new).

The following assisted: Pianists, Messrs. Joseffy, MacDowell, Perabo, Baermann, Stasny, Footh and Miss Geselschap. Strings, Messrs. Loeffler, Kraft, Keller, Zach, Schulz, Golde. Clarinet, Mr. Pourtau. Horn, Mr. Hackebath. Singers, Mrs. Henschel and Miss Anna Wood.

The sixth and last Vocal Chamber Concert was given in Association Hall April 28, by the Berkeley Temple Quartet, Mrs. Humphrey-Alien, Mrs. Kaula-Stone, Mr. G. J. Parker and Mr. Daniel. The program included songs by Beethoven and Brahms, and the Liebesliederwalzer of Brahms. With the exception of the tasteful singing of Mr. Parker the performance was a disappointment. There was impure intonation when there was intelligence in phrasing, and when the intonation was pure the singing was mediocre or crude.

I regret to say that the series, as a whole, gave little pleasure. Church choirs sang music that was not congenial to them; or if congenial it did not display the singers to best advantage. Old English cathedral anthems, Italian and German motets, would have been a greater treat than familiar songs sung for the most part in an indifferent fashion.

The fourth and last concert of the Cecilia was given April 30 in Music Hall. The program was miscellaneous: My Love Dwelt in a Northern Land, Elgar; Madrigal from The Scarlet Letter; The Nixie, Rubinstein, solo by Mrs. Willianne Folsom; Morning Call of the Muessin, Rheinberger; I Heard the Soft Note of the Echoing Voice, Sullivan; Quando Corpus, Rossini; Magnificat Anima Mea (first chorus), J. S. Bach.

The selection from Bach was ragged and generally ineffective. With this exception, and with the exception of a few instances of impure intonation, the Cecilia sang admirably. The parts were well balanced, the attack was precise, the volume of tone was sonorous and eminently agreeable.

It is a pity that such a society frittered away so much of its time last season on trifling works. The one work of distinction given was the Requiem of Berlioz. It is true that the Cecilia sings part songs, as a rule, in a delightful manner. When the work chosen calls for an orchestra there is the old question of Mr. Lang's capability as a

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leader of chorus with orchestra. Perhaps, after all, it's wiser for the *Cecilia* to content itself with miscellaneous programs.

Mr. Perabo played with his customary thoughtfulness pieces by Beethoven, Schubert, Schumann, Chopin and Rubinstein. Mrs. Bates-Rice sang with skill, taste and warmth songs by Schubert, Miss Chaminade and Miss Lang. Mr. H. Carleton Slack sang songs by Bemberg and Rotoli.

I heard a singular story last week. It is this: Prominent members of the Händel and Haydn have seen Mr. Carl Zerrahn and asked him if he would be willing to return next season to the Händel and Haydn as conductor.

The program of the twenty-fourth and last concert of Symphony Orchestra, Emil Paur conductor, was as follows:

Overture to Rienzi	
A Siegfried Idyl.....	
A Faust overture.....	
Prelude to Act III. of Lohengrin.....	
Forest Sounds, from Siegfried, Act II.....	Wagner
Prelude and Isolde's Love Death, from Tristan and Isolde.....	
Prelude to The Master Singers of Nuremberg.....	

To me a program devoted exclusively to the works of any one composer is a detriment to the one supposedly honored. The greatest have their mannerisms, and mannerisms without the contrast of other mannerisms quickly fatigue. But it is the fashion to enjoy "grand Wagner concerts," and as conductors are children of this world, why should they pose as children of light?

The performance was one that provoked enthusiastic scenes, and not without good cause. Mr. Paur was most happy in his readings, and the orchestra gave an exhibition of finesse, thoughtfulness, dash, brilliancy and power that was often marvelous. The season closed in a blaze of glory.

Here is a summing up of the fifteenth Symphony season: The pieces performed were as follows, arranged in the alphabetical order of the composers' names:

D'Albert, Eugene—Prelude to The Ruby.
Bach, J. S.—Suite in D major, My Heart Ever Faithful (Miss Clarke).
Beethoven—Symphonies 1, 5, 6, 7. Overtures, Lenore, No. 3. Consecration of the House, Egmont, King Stephen; violin concerto (Mr. Ondricek), Ah Perfido! (Mrs. de Vere-Sapiro).
Berlioz—Harold in Italy, three movements from Romeo and Juliet; overture, Corsair.
Bizet—Overture, Patrie.
Borodin—A steppe sketch from Central Asia.
Brahms—Symphonies 1, 2, 4; Tragic overture; Academic overture; Hungarian dances, 15, 17, 21; piano concerto, No. 2 (Mr. Josef). Bruch—Scotch fantasia (Mr. Adamowski); concerto for violin, No. 2, D minor (Mr. Marsick, at public rehearsal).
Chadwick—Overture, Melponene.
Delibes—Legend from Lakmé (Mme. Melba).
Dvorák—Symphony No. 2; overture, Nature; scherzo capriccioso.
Foote—Suite, D minor.
Godard—Suite No. 1 from Jocelyn.
Göts—Symphony, F major.
Goldmark—Symphony, Rustic Wedding; overture, Sakuntala.
Gounod—Air from Queen of Sheba (Miss Clarke).
Händel—Largo from Serse, Deeper and Deeper, and Walt Her Angels, from Jephthah (Mr. Davies).
Haydn—Symphonies, G major (Surprise), G major.
Henschel—Song, Spring, with orchestra (Mrs. Henschel); ballad, with piano, Jung Dietrich (Mr. Henschel).
Humperdinck—Dream pantomime music from Hänsel und Gretel.
Lalo—Suite, Namouna.
Lang, M. R.—Air, Armida (Miss Franklin).
Liszt—Tasso, second Hungarian rhapsody (Müller-Berghaus); Kennst du das Land (Mrs. Henschel).
MacDowell—Suite A minor, No. 1; suite E minor, No. 2.
Mendelssohn—Symphony No. 3 (Scotch); overture, Fingal's Cave. Meyerbeer—Ah mon fils (Miss Oltzka).
Moaskowski—Concerto for violin (Mr. Sauret).
Mozart—Symphonies, G minor, D major (Parisian); andante and variations from Divertimento 17, Turkish march (Herbeck). Parto, Parto, from La Clemenza di Tito (Miss Oltzka).
Parry, C. H. H.—King Saul's Dream (Mr. Henschel).
Raff—Symphony, Lenore; piano concerto (Mr. Faletti).
Reznicek—Overture, Donna Diana.
Rubinstein—Symphony No. 4, Dramatic; overture, Dimitri Donskoi.
Saint-Saëns—Le ross d'Omphale; piano concerto, G minor (Mr. Sieveking, Miss Szumowska); Mon cœur s'ouvre (Miss Rolla).
Schubert—Symphony, Unfinished; fantasia, F minor (Mott); Funeral March, E flat minor (Liszt).
Schumann—Symphony No. 1, B flat major; overture, Genoveva; cello concerto (Mr. Schulz).
Smetana—Symphonic poem, Wyschehrad.
Sphor—Overture, Jésone.
Strauss, Richard—Preludes to Acts I, II. of Guntram; Till Eulenspiegel's Merry Pranks.
Strube, Gustave—Symphony, C minor.
Thomas, Ambrois—Ophelia's mad song (Mrs. de Vere-Sapiro).
Tchaikowsky—Symphony, No. 6, Pathétique (2); Francesca da Rimini; Romeo and Juliet; overture, 1812.
Vieuxtemps—Concerto, No. 4, D minor (Mr. Marsick).

Viotti—Concerto, No. 22, A minor (Mr. Kneisel).

Volkman—Festival overture, op. 50.

Wagner—Overtures, Rienzi, Faust, Meistersinger, Tristan (and love death), Lohengrin, Flying Dutchman; prelude to act III, Lohengrin; March of Homage, Siegfried Idyl, Waldweisen, from Siegfried; Elizabeth's Greeting (Mme. Melba), Walter's Prize Song (Mr. Davies).

Weber—Overtures, Oberon, Abu Hassan; Invitation to the Dance (Berlioz).

Zellner—Midnight at Sedan.

There were 12 performances of pieces by Wagner, 10 of Beethoven, 7 of Brahms, 5 of Mozart and Tchaikowsky, 4 of Saint-Saëns, 3 of Berlioz, Liszt, Dvorák, Schubert, Schumann and Weber.

One hundred and five pieces were performed; 27 German composers were represented, 8 French, 4 American, 3 Russian, 2 Bohemian, 1 Italian and 1 English.

Seventy-two of the pieces performed are by Germans, if you reckon d'Albert, Händel, Liszt, Meyerbeer, Moszkowski and Reznicek as Germans. If Moszkowski is of Polish origin, he was born at Breslau, and Reznicek is Viennese by birth. Thirteen of the pieces are by Frenchmen, eight by Russians, five by Americans, four by Bohemians, one by an Italian, one by an Englishman, one by a Belgian. Seventy-two German compositions against thirty-three pieces written by composers of other nationalities.

The works produced for the first time at these concerts were:

D'Albert—Prelude to The Ruby, November 30.

Berlioz—Overture to The Corsair, January 11.

Bizet—Overture, Patrie, January 4.

Dvorák—Overture, Nature, December 7.

Foote—Suite, D minor (first performance), March 7.

Godard—Suite No. 1, Jocelyn, February 15.

Humperdinck—Dream Pantomime from Hänsel und Gretel, November 2.

Lalo—Suite, Namouna, January 4.

Lang, M. R.—Concert aria, Armida (first time), January 11.

MacDowell—Suite No. 2, E minor, Indian, February 1.

Mozart—Andante with variations, D minor, from divertimento No. 17, October 19.

Parry—Scenes and aria, King Saul's Dream, April 18.

Reznicek—Overture to Donna Anna, December 7.

Rubinstein—Overture to Dimitri Donskoi, January 1.

Smetana—Symphonic poem, Wyschehrad, April 25.

Strauss, Richard—Preludes to Acts I and II. of Guntram, November 9; Till Eulenspiegel's Merry Pranks, February 22.

Strube—Symphony, C minor (MS.), op. 11 (first performance), April 4.

Tchaikowsky—Fantasia, Francesca da Rimini, November 2.

Zellner—Orchestral Fantasy, Midnight at Sedan, February 22.

Twenty novelties. Of these only one is a symphony. Seven of the pieces are by Germans, if d'Albert is a German; 4 are by Frenchmen, 3 by Americans, 3 by Russians, 2 by Bohemians and 1 by an Englishman.

There were 19 soloists last season. Of these 9 were singers, 7 male and 2 female; 5 were violinists, 4 were pianists and there was 1 cellist.

The singers were as follows:

Clarke, Caroline—November 22, air from Queen of Sheba, Gounod; My Heart Ever Faithful, Bach.

Franklin, Gertrude—January 11, concert aria, Armida (MS.), M. R. Lang.

Henschel, Lillian—April 4, Kennst du das Land, Liszt; Spring, with orchestra, Henschel.

Melba, Nelly—February 1, Elizabeth's Greeting from Tannhäuser; Legend from Delibes' Lakmé.

Oltzka, Rose (her first appearance at these concerts)—January 4.

Porto, Parto, from La Clemenza di Tito; Ah mon fils, from The Prophet.

Rolla, Kate (her first appearance at these concerts)—February 15.

Mon cœur s'ouvre à ta voix, from Samson et Dalila.

De Vere-Sapiro, Clementine—October 26, Ophelia's mad scene, Hamlet; Ah! Perfido! Besthoven.

Davies, Ben. (his first appearance at these concerts)—April 11. Deeper and Deeper Still and Walt Her Angels, from Jephthah; Walter's Prize Song, from Die Meistersinger.

Henschel, Georg—April 18, King Saul's Dream, Parry; Jung Dietrich, with piano accompaniment, Henschel.

The pianists were:

Faustian, Carl—November 9, Raff's concerto.

Josef, Rafael—January 18, Brahms' Concerto No. 2.

Siegmund, Martinus (his first appearance at these concerts)—December 7, Saint-Saëns' second concerto.

Szumowska, Antoinette—March 14, Saint-Saëns' second concerto.

The violinists were:

Adamowski, Timothée—January 11, Bruch's Scotch Fantasy.

Kneisel, Franz—November 20, Concerto No. 22, A minor, Viotti.

Marsick, Martin (his first appearance at these concerts)—February 14, Bruch's third concerto; February 15, Vieuxtemps' fourth concerto. He was announced for the week before, but did not appear on account of an accident to his hand.

Ondricek, Frans (his first appearance at these concerts)—December 14, Beethoven's concerto.

Sauret, Emile (his first appearance at these concerts)—February 22, Moaskowski's concerto.

There was one cellist: Leo, Schulz, March 7. Schumann's concerto.

Mr. Kneisel played the viola solos in the Childe Harold symphony and the arrangement of the air from "Seme."

Mr. Léon Pourtau played the clarinet obligato to the air of Mozart, sung by Miss Oltzka.

Miss Marie Brema, contralto, announced for November 23, did not appear.

Mr. Carl Baermann, pianist, announced for April 25, did not appear.

Of these nineteen soloists four are of American birth. Three are members of the orchestra.

The promenade concerts will begin May 11. Mr. Max Zach, one of the viola players of the symphony orchestra, will be the conductor. Mr. Zach was born in 1864 at Lemberg, Austria. His early musical education was received at home, under Professor Czerwinski for the piano, and Professor Bruckmann for the violin. At school Mr. Zach was a member of the local conservatory orchestra, which gave several symphony concerts. In 1880 Mr. Zach went to the Vienna Conservatory, where he studied the violin, first under Bachrich and later under Professor Grün. While studying harmony with Prof. Robert Fuchs, and counterpoint with Professor Krenn, Mr. Zach also did military duty. The band of the regiment was led by A Csibulka. Afterward he joined the Boston Symphony Orchestra. Several successful waltzes, polkas and marches, composed by Mr. Zach, have been played at Boston concerts.

I purpose next week to review the Boston season of 1895-6 for THE MUSICAL COURIER. PHILIP HALE.

BOSTON MUSIC NOTES.

BOSTON, May 2, 1896.

Mr. Eugene Gruenberg has just published a little book called The Violinist's Manual, which is a progressive classification of technical material, etudes, solo pieces, and the most important chamber music works, as well as a short synopsis of the literature of the viola. To this is added hints for the violinist. The book was written to fill a much needed want felt by students to whom the mass of information must be of the greatest benefit in guiding them through many difficulties. It is the first book of the kind extant, and not only students but teachers will find it of invaluable aid. Mr. Gruenberg's experience as a teacher and research as a student has enabled him to accomplish his task in a thorough manner, touching upon all points requisite. The book is attractively gotten up, the paper and printing being of the best. The cover is a deep red, relieved with lines of gold, the title also being in gold.

Mrs. Richard Blackmore, Jr., sailed for Europe to-day to fill engagements in London and Paris. Part of her time, as much as she can spare from professional duties, will be devoted to study. Mrs. Blackmore is an artist who constantly aims to higher and better work, and her trip to Europe will undoubtedly be one of enjoyment and profit. It is most flattering to be already engaged for musical events in London and Paris, and it is probable that many others will follow. A trip to Europe means much to a singer and Mrs. Blackmore is to be congratulated.

Mr. James W. Hill, of Haverhill, has just completed a most successful series of "Musical Afternoons" given on Thursdays in April. Mr. Schuecker, Mr. Giese, Mr. Arthur Beresford, Mr. Timothée Adamowski, Mr. J. Adamowski were among the soloists who took part, assisted at each concert by some of Mr. Hill's advanced piano pupils. In December three subscription chamber concerts were given, when Mr. Mole, Mr. Pourtau, Mr. Max Heinrich and the Adamowski Quartet took part. The music given at these concerts was always of the highest order and has attracted much attention from the musical people of Haverhill.

There will be a chamber music recital by students of

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the advanced classes of the New England Conservatory of Music on Monday evening. Mr. Leo Schulz, the cellist, will assist. The orchestral class, conducted by Mr. Emil Mahr and assisted by advanced students, will give a recital on Wednesday evening.

The Music Hall promenade concerts, Mr. Max Zach conductor, will open Monday evening, May 11.

The Kneisel Quartet will give three chamber concerts in St. James' Hall, London, on Mondays, June 15, June 22 and July 2, at 8 P. M.

Mr. Timothée Adamowski, assisted by an orchestra, gives a concert in the Salle Erard, Paris, Thursday evening, May 21, at 8:15.

Mr. Herbert Johnson, the well-known tenor, gave a song recital in Jordan, Marsh & Co.'s music room on Monday and Wednesday afternoons, at 8 o'clock, when he sang two of his most popular songs, *Yes, Some Sweet Day and Home Ties*.

Miss Sigrid Lunde has sailed for Christiania, Norway, to be absent until autumn.

Mr. and Mrs. Kronberg will return to Boston next month and will be heard in a vocal recital.

A chorus of twenty-five members from the Boston Symphony performed *The Creation* in the First Baptist Church, Malden, Wednesday evening, for the benefit of the Home for Aged Persons in that city. The audience was a very large one, and included many of the well-known men and women of Maiden and Melrose.

The soloists were Mrs. Jeannie Crocker Follett, soprano; Frederick Smith, tenor, and Arthur Beresford, bass. B. J. Lang was conductor and H. G. Tucker organist.

The last meeting of the season of the New England Conference of Educational Workers, department of music, was held to-day in the hall of the English High School, Montgomery street, at 10:30 A. M. Prof. L. W. Mason presented a paper on the Essentials to Success in Teaching Music in the Public Schools. Song Singing was illustrated by the first class from the Harris school, under the direction of Prof. L. B. Marshall. Prof. F. Zuchtmann, principal of the Springfield Conservatory of Music, spoke on Vocal Music in Public Schools.

The twenty-fifth anniversary concert of the Apollo Club will be given at Music Hall Wednesday evening, May 6. The club will be assisted by the Mendelssohn Glee Club, of New York, and Mrs. Abby S. Markee, soprano.

A piano recital by pupils of Miss Minnie E. Little, assisted by Miss Annie M. Sherriff, soprano, was given at the residence of Mrs. Fitzroy Kelly, on Newbury street, Thursday evening, before an audience of friends of Miss Little and her pupils and other lovers of music. The program consisted of selections from Mendelssohn, Grieg, Chopin, Rubinstein and other composers. The following named young ladies took part in the program: Selma Weil, Gertrude Morris, Clara Keiffer, Helen Harlow, Marie Rose Penfield, Etta Barnet, Florence Morse and Carrie C. Kelly.

The piano concert under the direction of C. L. Capen at the Boston Young Men's Christian Union last night was appreciated by the large gathering of members and friends. The program included Homage to Händel, by Moscheles, for two pianos; sonata for piano and violin by Mozart; Gigue, in D major, by Chaminade; polonaise, op. 22, by Chopin; songs and violin solos. The following named artists participated: Mr. F. L. Young, Miss Evelyn Kendall, Miss Zella Cole, Miss E. A. Marble, Miss H. R. Coliver; also Mr. Vigo S. Arutzen, violinist; Mr. George Bridgman, tenor; Miss Bertha Dillaway, contralto.

Mrs. Emma Tuttle-James gave a delightful musical and literary entertainment in Fauntleroy Hall, Roxbury, last evening. She was assisted by Mr. Frank W. Davis, violin; Mr. Clarence Hay, baritone, and Mr. J. B. Sharland and Mrs. F. M. Davis, accompanist.

Miss Lillian Hanson, of Worcester, will sing in the Swedish concert in Horticultural Hall on Sunday evening. On Wednesday she will sing at the dedication services in Tremont Temple with the Ladies' Ariel Quartet.

The cantata of Belshazzar will be given in Oakland Hall, Mattapan, next Wednesday evening by the Mattapan Choral Union.

The lecture before the Parker Memorial Science Class to-morrow (Sunday) noon will be by Prof. Louis C. Elson, on Music in the Ancient Religions.

Henry Wolfsohn Sails.—Henry Wolfsohn, the well-known manager, will leave for Europe next Thursday to engage a number of artists, who will appear in concerts this coming season. The contract with the great pianist Rosenthal was signed some months ago.

William H. Bieger.—Wm. H. Rieger sings on May 4 in Philadelphia, on May 5 with the Banks Glee Club, New York; on the 6th at the Albany Festival in the Damnation of Faust, on the 7th in Providence, R. I., also in the Damnation of Faust, and on the 8th at Newark in the Golden Legend.

Beethoven School Recital.—The 173d piano recital of the Beethoven School of Music, Diamond Park, Meadville, Pa., was given on Saturday evening, April 25, by Miss Birdie Brookhouser, post graduate, who played a classical and modern program with great success. The local press gives long and highly favorable criticisms of Miss Brookhouser's work.

Vocal Science Club.

MUSCLES OF THE FACE.

Tests.—Exercises.

IT will not greatly surprise the writer if a look of astonishment comes over many readers of this paper at the suggestion that the muscles of the face are directly connected with the production of tone, and more so when it is stated that not only volume, but to a wonderful degree quality and range, are dependent upon the support which can come only from these muscles. This lack of knowledge seems most natural when it is remembered that the subject is rarely touched upon by teachers, and where attention is given, a few suggestions, such as to uncover the upper lip, to smile, to open the mouth widely or the reverse, to relax any contractions in the forehead and a few others, seem to exhaust the subject.

The great value of these agents demands a positive statement for the benefit of students, viz., that such advice as given above is surely not wrong, but really of little value. A far deeper study must be undertaken, and that in every case. Probably no portion of the body is more liable to wrong adjustment than the face. Therefore the fact must be emphasized that a present condition of face form must not be taken as final. Certain set expressions, known as "scowl," "grin," "melancholy," "care," "indolence," and others, become permanent through unbalancing and under-developing of certain parts of the face, and many go through life bearing these unnecessary marks upon faces which, because of them, often fail to impress the eye and mind favorably. Not only so, but these irregular, unintended forms actually shut out from sight desirable gifts of brain and soul, while they seem to indicate their very absence.

Better by far than all cosmetics and needless prescriptions is the skill of that teacher who knows and can govern in another the correct action and development of the muscular requisite in regular face form, and who is therefore able to eliminate undesirable and misleading expressions, to develop the weak parts, and to balance all together, thus enabling the possessor to express, through this wonderful medium, actual qualities of mind and soul. No doubt remains that such training also gives to the eye added strength and beauty. Pursuing more directly the purposes of this paper, in which the relations of the face muscles with the voice are to be treated, a description of them will next be given, followed by exercises for their control and use.

The lips seem to be the centre from which muscles radiate in various directions and fasten to firm parts, such as the bones of the nose, cheeks, jaws and temples. The lips are held in place by a ring shaped muscle called the *orbicularis oris*. Arising near and from the lip corners are the *levator anguli oris*, *levator labii superioris*, and *depressor alae nasi* muscles which, being attached to bone above, are able to hold the lips in the proper place in point of elevation and width. Opposed to these muscles, the *depressor labii inferioris* and *levator menti* descend to the chin and lower jaw bones. In contraction they pull downward upon the lips and are so placed as to hold the lips down against the up pulling agents. Acting together the up and down pulling muscles should balance, thus leaving the sides of face suspended and yet properly supported and capable of contractions both up and down.

The ring muscle when contracting draws inward the corners of the lips and mouth. Opposed to this muscle the *buccinator* muscles spread outward from the mouth's corners, fan shaped, extending backward, and fastening largely into the *pterygo-maxillary ligament*. This ligament unites the upper and lower jaw, being attached to each, just back of the last upper and lower teeth. At this ligament certain *buccinator* fibres unite with the portion of the *superior constrictor* muscles (having their front attachments in the same ligaments), and together move boldly inward and backward outside the lower portion of the soft palate, including tonsil region, to fasten into the spine. The contraction of the *buccinator* muscle draws the cheeks together. As vocal agents they exert a wonderful influence upon the voice, so much so as to call forth the bold statement from the greatest tenor in the world: "In their use lies the secret of voice development and control." The facts of the case hardly warrant this statement, as every part, no matter how valuable, is dependent upon the action of all other parts in producing the desired results from its own effort.

TESTS.

I. Open the mouth and insert the fore and second fingers, one resting upon the other, to the depth of nail union with flesh, so that the teeth closing upon the fingers they will touch at this point of nail and flesh union. The mouth will now be open properly for tone. Remove the fingers and sustain this exact opening whenever tone is made. This rule may be applied to all singing, for the mouth should seldom, if ever, be opened more widely, and except for the pronunciation of certain consonant sounds and in *mezza voce* tones never be less open. The reason for this is that at this depth the ligament connecting upper and lower jaw referred to above is drawn straight, thus plac-

ing the fibres of the attached muscles in their proper position for work.

Now place two fingers in the mouth side by side and separate them until each side or corner of the mouth is touched. Use great care that the mouth and lips remain unmoved. Sing a tone at easy pitch and notice as the correct action that the mouth corners press gently inward upon the fingers. This action is not usually the case, but often a strong in-pressing and more frequently a movement of the corners outward. Both movements last named are wrong and must be corrected. The pressure must be enough for the fingers to feel, but not enough to move them toward each other.

II. Insert the inverted forefinger between the upper lip and teeth at the exact middle, with mouth still open as directed. Again sing out a tone, and notice as the correct action a gentle pressure of lip backward against the finger. This result will not often be found naturally. Either the lip will move upward, strongly downward (less often) or will remain unmoved, but without pressure. Remember the directions given in previous papers for the attempted guiding of tone, far back of tongue, back of palate toward ears and through nasal cavity. Also make breath attack very suddenly and at same instant exactly as face effort.

III.—Repeat the directions for upper lip test, now applied to lower lip, and notice as the correct action a gentle pressure upon the finger during tone. This action will be found very seldom, but usually a relaxing and dropping away. Often a heavy pressure will be noted just under the line of the lower lip. When the above tests are fully met separately, combine. Great care must be exercised in this, as the contractions must be made very gently, but are none the less important because slight.

The good influences of these correct efforts upon the voice are wonderful indeed. They impart to the voice richness and warmth, and are intimately connected with those efforts which combine to make the human voice the most wonderful of all instruments. To the educated ear and mind accustomed to hear tone of beautiful color, throbbing with delicious life, warmth, breadth and refined power, the ordinary, untrained, ill adjusted, ill sounding tones become a terrible test to steadiness of nerve and a heavy load upon buoyancy of spirit. Particularly is this true when contact with them is so frequently enforced at gatherings in public places and in private homes.

THE BUCCINATOR MUSCLES.

These agents represent an important function in supporting the palate well forward and aiding in drawing the tonsil region inward. Reference to their description will show how, with the aid of the *superior constrictor* muscles, they are favorably placed for this work.

EXERCISES.

I. Place two fingers in the mouth side by side, and spread them until they touch the mouth corners, mouth being held open, as previously directed. Now contract the corners upon the fingers gently. Hold while you attempt to draw back the cheeks as in smiling. With this effort add a second by attempting to raise the under surface of the upper cheek toward the eye, also a smiling effort. Make the efforts gently, and be most careful to hold the contraction upon the inserted fingers steadily. If the cheek raising is not readily gained put in mind the effort of exposing the "eye tooth," as for a dentist. When successful sing out a tone, and note the added support imparted, and also an enlarging and enriching of the tone. With this support higher tones should be made with greater ease, volume and warmth.

II. Insert the forefinger under the flesh so that the nail will rest upon the roots of the "eye tooth" or a little further back. Now attempt to flatten the flesh gently upon the finger. Persist in making this effort until successful. Now pressing gently upon the finger, try to contract from the roots of the last lower tooth toward the bridge of the nose. When successful sing a tone at the instant of making these efforts. As in all exercises apart, keep well in mind the high, wide, nearly unmoved and apparently idle condition of the tongue.

Practice upon these tests and exercises will well reward the student if persisted in. While yielding almost immediate recompense, they will still give out new expressions of beauty and power during years of daily exercising.

Readers of these papers and particularly, as shown by correspondence, the large number of students in this country and Europe as well, may expect further matters of interest and for study in next week's MUSICAL COURIER.

Notes.—Lectures are given every Tuesday evening under the auspices of the Vocal Science Club. Those who may wish to attend can obtain tickets by applying by mail to the secretary of the club, 229 West Forty-fourth street, New York city.

Any communication sent to the above address with reference to vocal science or the work of the Vocal Science Club, or asking for advice of any kind, will be gladly attended to by the club. This is meant particularly for those out of New York city.

V. S. C.

Mrs. Vanderveer-Green Sails.—Mrs. Vanderveer-Green, the contralto, sailed on the New York to-day (Wednesday), May 6, at 6:30 A. M.

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THE current reports of the suit for royalties between the heirs of Richard Wagner and the Court Theatre of Weimar, and presumably also the theatre of Dresden, are said to be inaccurate. The facts are as follows: In 1877 the then intendant, Herr von Loën, wished to acquire the performing rights of the Ring des Nibelungen. Wagner assented, in a private letter to von Loën, in the expectation that the contract when drawn up would contain some stipulation for a modest pecuniary acknowledgment for the earlier works, of which the performing rights had been acquired at a very low price. Von Loën assented to this in a letter dated 1878, and produced Rheingold and Walküre. As he left the matter unsettled, in spite of a communication from Bayreuth in 1880, a confidential agent of Wagner's heirs went after his death to Weimar to straighten things out. He received most solemn promises, but after repeated reminders they remained without result. As no arrangement could be arrived at with von Loën's successor, the Wagner heirs, after seventeen years, brought suit. In Weimar up to date eight performances of Rheingold and eighteen of Walküre have taken place. The suit can have no pecuniary success, as the Weimar Court Theatre pleads outlawry by lapse of time, and only two performances of the Walküre can escape. The verdict, however, will establish the fact that the performing rights of the Ring have not been acquired by the Court Theatre of Weimar. It is quite untrue that there exist any differences with the court theatre of Dresden.

this country on his own account. The money he made was in the form of fees paid by organizations that engaged him from his managers, and they received a small percentage only. The result was that their manipulations, after effecting solo engagements for him in orchestral and other musical bodies, brought him fair sums, and they received small fees only, which they came very near losing whenever they gave an Ysaye concert as such. And yet Ysaye wants a large sum of guaranteed money for next season, and if those who now hold the contract refuse to accede to his demand he can readily get another bidder, who will, in turn, be swamped by the figure. Is not all this unbusinesslike and un-American?

Paderewski comes here after having gathered in several large fortunes. He comes during a year of depression and at a time when industries and farming are paralyzed, and yet his recitals and concerts draw about one million and a quarter of francs—more money than he can make in Europe the rest of his natural—or unnatural—life. This Paderewski craze kills all chances for native American concert artists to make any money commensurate with their talents and the work they are able to do. Mr. Paderewski is not to blame, but he certainly could have placed himself on record as disagreeing with his secretary, who denounced the very nation that enables Paderewski to live in clover. If Paderewski could make any such money in Europe he of course would not visit a country that is considered so disgraceful as this is by his own secretary. N'est-ce pas? And yet any manager who would offer to Paderewski the sum he took in here this past season would become a bankrupt on that contract unless he had the prestige and tremendous influence of the Steinway house in his favor. No manager could afford it without this, as little as Paderewski himself could have succeeded without it.

Who is the manager of musical enterprises who has retired from business with a competency? Who is the manager who has made money? The musical artists have taken fortunes—millions—back to Europe to invest there and then to laugh at us, while the manager is usually a bankrupt here. And this thing should be stopped, and we believe will be stopped, and the way to stop it is to combine and bring the prices to a normal and a living basis.

IS CRITICISM A FAILURE?

SO much has been written about musical criticism and music critics in THE MUSICAL COURIER that the subject seems worn threadbare. A new and startling view of the question was caused by several professional opinions expressed in an occasional publication that sometimes contains real articles about music.

Mr. W. J. Henderson, the music critic of the New York *Times*, an able and careful writer, makes this statement in a paper about the German opera season:

"The daily newspapers, anxious to give support to what may be regarded as a local enterprise and to a resident musician, have overpraised Mr. Damrosch. * * * The critics are not responsible for this. They do not own the papers; they are only employés."

In another portion of the same publication Mr. Henry T. Finch, the music critic of the *Evening Post*, writes:

"What amuses me nearly every day of my life is the exaggerated importance some people attach to my criticisms." Naturally, but that is another story.

Then Mr. Finch proceeds to prove the futility of criticism, although he has battled all his life against bad music and sometimes against good. Mozart and Brahms, for instance.

Now, here are two professional and certainly well-known metropolitan music critics, the one proclaiming that music criticism is at the mercy of the business department, the other that he does not expect to be taken seriously.

This is very disheartening and only strengthens what we have modestly asserted before, that a great musical journal like THE MUSICAL COURIER, free from personal or party bias and musical politics altogether, is better qualified to act as a judge of matters in the musical world. The management of the daily newspapers secretly and sometimes openly abhor music. The *World*, for instance, although it employs the services of a composer of comic opera, avoids, except when absolutely necessary for news reasons, any mention of music. The *Herald* is more gracious, yet its neglect of instrumental concerts is remarkable considering the space it devotes to opera. The *Trib-*

DOWN WITH THE PRICES!

IF the managers of musical enterprises in the United States wish to avert bankruptcy they will combine at once to put down the exorbitant fees demanded by European artists who seek engagements in this country.

Neither Jean de Reszke nor his brother, the basso, can get anywhere near 10,000 frs. a night in Europe, when they sing in the same operas, and if they could get one-half this sum they would not come to the United States at all. Melba will sing for £100 a night in London, and 1,000 frs., or \$200, a night in Paris; here she demands and gets from \$1,000 to \$1,800 a concert or operatic performance. The prices paid are either prohibitive or bankrupting. The managers make no money and cannot, and they either must face a deficit or owe money to the artists or owe money to their backers or friends—positions that are untenable or demoralizing. Neither Maretzke, Neuendorff, the Strakosch, Mapleson nor Abbey & Grau ever made money in opera, simply because all the money went to the ungrateful foreigner, who usually repaid our generosity by tabooing our institutions or mocking our habits or customs or denouncing the nation, as was recently done by the secretary of Mr. Paderewski.

Most of the above-named managers were financial wrecks by the time they had finished as operatic impresarii.

Take the case of Ysaye, the violinist. It is a fact which can be verified from the books that this artist never made a dollar from a single concert he gave in

one critic appears to be about the only man on the daily press who writes when and how he pleases. Mr. Henderson has recently had an unlucky experience with an operatic management, and perhaps that is the reason of his pessimistic statement.

The *Sun's* musical criticisms are very curious at times, and the *Journal* has no music critic as yet. Of the afternoon papers the *Evening Post* gives the most space to music, but then its critic publicly declares that his musical criticism can do no harm and of necessity no good. Of what use, then, is musical criticism as printed in the daily papers? Mr. Henderson openly announces that the critic is an employé who writes as he is bidden by the business office. To whom must we look for a sound musical criticism, for there are no musical journals worthy of the name but THE MUSICAL COURIER? We have answered the question just propounded.

A SUPPRESSION OF MANUSCRIPT.

A MORBID activity is ravaging our fair American country on the part of musicians, whose rapidity and redundancy in the production of musical manuscript threaten sadly the due success of original and worthy composition.

The American public has become utterly fatigued listening to a still-born plethora of manuscript composition, material which, once having forced its way into the light, is thrown at once and forever after into outer darkness. The name "musical manuscript" has become like the cry of "wolf," to such extent that the chances of a truly genuine and inspired American composer are woefully bad in his own country at the present day. Nobody cares to give him a hearing. How can they well be expected to take any fresh risk or sharpen their critical faculties for a new man when they have heard so many old ones—so very old—whose work has obviously been built in appreciation of the Byron adage that "a book's a book, although there's nothing in it." That it never gets into book form naturally does not deter their activity. They imagine it will when they write it.

We are wearied, here in the city of New York particularly, with the persistent sequence of entertainments where the manuscript of the young American composer is brought forth in quantity sufficient to stock a publisher. It is safe to say that of 95 per cent. of this we do not hear a second time.

The endless list of songs, the prolix quintets we hear sawed and scraped on strings while the piano tinkles and trickles and pounds along, the voluminous part writing, the death-in-life trios, quartets, sonatas, cantatas, concertos, everything short of the symphony or opera, and sometimes even those, are calculated to make the duly discriminate musical world fly, pling its ears, go into hiding or choose any other means of escape at the mere mention of a new manuscript, for the excellent reason that the vast plupart of this manuscript which an indulgent public is forced to listen to from some professional or social consideration dies its early death from purely natural causes. It contains no vital spark which would possibly enable it to live.

The structure of the work may be anatomically correct, and this fact of science accomplished the composer feels he has nothing to do but dash directly before a manuscript-listening public, receive his pat on the back, and probably rush directly after into glowing and prosperous print. We don't find him in that print. What we do find are weary hours of polite and useless attention, the accumulation of cart-loads of paper thickly garnished with notes, and the positive result that a man with something of real worth to say who can create his form and breathe into it the vivifying spark of inspiration has his chances reduced, almost annulled, by the succession of dreary mechanical efforts which have exhausted public interest before him.

Hours are taken at rapidly recurrent intervals throughout each season by men and women composers, who convene audiences for the purpose of hearing what is nothing more than so much winnowing of chaff. They winnow and they winnow and they winnow with care, and when it's all done we find not one grain of wheat left in the sieve. Cui bono all this winnowing? An arresting hand needs to be put upon it. "See how I know my counterpoint! How I've mastered the laws of composition!" is the one language these music mechanics speak, a language which should be confined to the students' room of a conservatory instead of being permitted to assail the ears of an intelligent public, whose right it is to demand some leaven of idea for its considerate pains.

Things are fast tending in the direction where instead of encouragement for the American composer we will have to crave for his repression. The results of opportunity for a public hearing of MS. have been an overplus of comparatively valueless material. It has induced a prodigal waste of time and energy on the part of an army of musical theorists who had infinitely better devote their efforts to the construction of material things. They are no more than collectors of musical dry bones at best, and cumberers of a field which for the man of divine spark and originality should lie free and open.

A reduction of concerts at which manuscript is brought forward should be the first step taken. Presuming that judges are competent and that material be received on a competitive basis, a reduction and simultaneous elevation of works produced will result. The concert reduction might be made gradual, each season a few less, until a weeding out of ranks was accomplished, which would leave a chosen few in close competition. From the huge horde of windy scribblers it would be no hard task at any time to pick out the very few who have disclosed any germ of real promise. But they must not be dealt with in this wise. The law of competition can deal with them more politely and quite as effectively.

Far from the adoption of this plan depressing the interests of the true American composer, as some manuscripto-maniacs may promptly decide, it will simply clear the way to give him his proper chance. Over-indulgence and opportunity have clogged the path, taxed public patience, exhausted public interest and induced an army of dry-as-dust music students to completely mistake their vocation. Over-production needs to be stopped. The manuscript archives are glutted. Meantime it might not be a bad idea for the large purchasers of music paper on which has been set down a thick and intricate array of notes to relieve shelves and cupboards and dispose of what is proven waste material. It might serve to build some of those famous paper houses in Germany, even in the same town where they acquired their counterpoint, and in this way perpetuate their original and only merit of "good intentions."

ZOLA AND MUSIC.

HERR J. VAN SANSEN KOLFF has contributed to the *Berliner Signale* a paper on Zola and Music. Like a good German philosopher he divides his subject into three parts; he discusses first of all Zola's personal, *reinmenschlich*, relation to music, then the rôle which he assigns to music in the series of his Rougon Macquart novels, and finally his almost unknown article on opera, entitled *Le Drame Lyrique*.

The question whether Zola is, in the higher artistic sense of the word, "musical" must be answered in the negative. Neither by nature nor by knowledge, nor by taste is he what we usually call musical. Yet his friend Henri Céard bears witness that operatic performances find in him a hearer whose feeling for logic is continually wounded by them, while he is attracted and fascinated by the development and architecture of the music itself. Years ago Zola applauded Wagner in the struggles that were waged in the Sunday concerts, and Wagner still delights him even when played on the organ or the piano.

First of all, Zola does not possess a musical ear. This defect he shares with Theophile Gautier, who described music as the most unpleasant and expensive of noises, and with Gustave Flaubert, who calls music an inferior art. Another famous writer, Edmond de Goncourt, after hearing a piece by Chopin, confesses in his lately published diary: "I absolutely do not like music. It creates a nervous condition in me, and the nervousness created in me by Beethoven is stronger than that produced by any other musician." Yet once on a time Zola used to play an instrument. He did so once every year, and either in the streets or in church. At least, Edouard Rod states that he used to play the clarinet in the Corpus Christi processions at Aix in Provence, the original of the romancer's Plassans.

The statement is confirmed by Goncourt, who one day, at a dinner at Daudet's, heard François Coppée ask Zola if he really had played the clarinet. Zola answered in the affirmative and began to praise the instrument as the one best fitted for expressing sensual love, while the flute represents platonic affection. In this he agrees with Hector Berlioz, who says *les clarinettes sont les femmes aimées*. During the Plassans period of Zola's life his favorite piece was La Dame Blanche, which he heard fifteen or twenty times. Let us here remark there are clarinets and

clarinets. There is the deadly, disastrous, yellow clarinet that can hoodoo any orchestra, and there is the chemical blonde whose yellow locks confound the foolishness of the dude as well as the wisdom of the bald-headed. To discuss the relations between these two yellownesses would divert us from our German author, but we suggest that there is a field here for the Theosophical Society to explore.

In May, 1893, a friend asked Zola how he liked *Die Walküre* at the Opéra. "Not particularly," was the reply. "I had the impression that the piece was badly played, badly performed." However that may be, Zola could not but be hurt by the cuts in the work, made to render the *Walkürenritt* before the closing scene the clou of the piece. Zola's Paris house rejoices in a harp and Erard grand piano; but in his villa at Medan he has a Japanese gong, mandolins, a piano and an organ, and sometimes he sits down at a harmonium and tries to make chords, harmonies and melodies. While thus engaged he was once photographed by his publisher, George Charpentier, and the picture was reproduced in the *Paris Illustré* of April 21, 1888.

So much for the man Zola; now for his works. In three of the Rougon-Macquart series he speaks of Wagner. In the second, *La Curée*, he brings in a *petit crève* who makes it a point of honor to despise German music, bewailing the "damned necessity" he is under, as a member of the Jockey Club, of going to the Opéra in order to hiss as hard as he can the *Tannhäuser d'un certain Wagnère*, a thing which does not contain a ballet (for the Venusberg Bacchanal at the beginning is no ballet, as ballets must occur in the third act), and which has no melody, no music in it, at least *si c'était de la musique ce serait horrible*, to quote Rossini.

In the fourteenth volume of the Zola cycle we meet a melomane *Gagnière*, who comes from a Wagner concert with a pair of black eyes, feeling it his duty to fight every Sunday evening at the *Pasdeloup* performances in behalf of "real music." In the ninth volume a lady asks the *Comte de Vandeuves*, "Was not Wagner hissed down at the last Sunday concert?" "Certainly," is the answer; "shamefully, too." This is in allusion to the first performances of the *Vorspiel* to the *Meistersinger* in the concerts at the *Cirque d'Hiver* on December 12 and 19, 1869, and the great anti-Wagner demonstration that then took place, of which echoes were heard at the first audition of the *Tristan Vorspiel* and the *Götterdämmerung* *trahklänge* on November 15, 1874, and October 29, 1876.

In *Nana* Zola describes an Offenbach première, where that young person is supposed to appear in *La Blonde Vénus*, in the time of the Exposition of 1867, when Cora Pearl came out as *Cupid* in *La Belle Hélène*, dressed simply in blue bottines, a quiver and 500,000 francs' worth of diamonds, the whole being the property of that lover of art, Prince Plon-Plon. In a wonderful passage Zola describes that carnival of the gods, Olympus dragged in the mud, a whole religion, a whole poesy mocked at, to furnish *un régal exquis* to the audience. Who does not remember Anna Coupeau as *Venus*, Rose Mignon as *Diana*, and all the gods travestied into peasants, dancing the can-can in a *bastringue de banlieue*? Nor must we forget the sketch of the ball music at the marriage festivities of the *Countess Estelle Muffat*, where he describes

"la valse canaille de la Blonde Vénus au rythme souple, qui avait le rire d'une polissonnerie, déroulait son balancement de rieuse volupté. L'orchestre enflait les trilles de ses petites flûtes, les soupirs pâmes de ses violons."

The most characteristic, however, of all Zola's descriptions of music is in his tenth volume, of an amateur performance of the *Benediction of the Poniards* from the fourth act of the *Huguenots*:

"La phrase mélodique de Saint-Bris: 'Pour cette cause sainte' revenait, élargie, soutenue par la moitié du choeur, dans un épousissement continu." And again: "La phrase mélodique de Saint-Bris reparaissait encore, toutes les voix peu à peu la lancant à pleine gorge dans un éclat final d'une puissance extraordinaire. Puis, les voix s'apaisèrent, chuchotèrent: 'A minuit point de bruit!' * * * les pas cadencés et perdus d'une patrouille qui s'éloigne."

This is quite equal to Flaubert's description of a performance of *Lucia di Lammermoor* in *Madame Bovary*.

In a very different style is the famous *Paradou Symphony*, as it has been called in *La Faute de l'Abbé Mouret*, where *Albine* poisons herself by flower perfume, and the colors and odors of the various flowers are compared with the instrumental color factors in the orchestra. Critics have applied the word *symphony* to other descriptions by Zola, as the *Cheese Symphony* in *Le Ventre de Paris*, the *Symphonie du blanc* in *Au Bonheur des Dames*, &c.



Oh, who will break these bars wherein I lie?
Oh, who will give me light and the boundless day?
Who will unclose the gates that ope to the sky?
I must, I will go forth, and, singing, fly
In the delirious sunlight caught away—
Freedom! or I shall die.

—From *Fatalità*, by Ada Negri.

Der Fall Nietzsche.

THE Nietzsche Case. Nietzsche has been in an insane asylum since 1888, and Dr. Hermann Türk asserts that his work was done during a comparatively sane interval between two incarcerations.

Of what value, then, is such writing, emanating as it does from a disordered brain? Dr. Simon Nordau declares the unfortunate author to be the philosopher of Degeneracy, for the critic of Degeneracy has peopled the world—his world—with degenerate popes, priests, poets, painters, musicians, dramatists and even degenerate wall paper, and of course this wretched mass, this intellectual putrescence, must, according to Nordau, have its philosophical system. Nietzsche is to Degeneracy what Schopenhauer was to Pessimism, Molinos to Quietism, Comte to Positivism. He did not create the movement. It was in the air. He gave it a place in the philosophical arcanum, he became its high priest, its exponent, its mouthpiece.

All this according to Nordau.

What does Nietzsche preach? What is his central doctrine, divested of its increments of anti-Semitism, anti-Wagnerism, anti-Christianity, and anti-everything?

Simply a doctrine as old as the first invertebrate organism that floated in torrid seas beneath a blazing moon. Egoism, individualism, personal freedom, selfhood.

He is the apostle of the Ego, and he refuses to accept the system-spinning of the Teutonic spider philosophers of his day. He is a proclaimer of the rank animalism of man. He believes in the body and not the soul of theology, and he is but an intellectual variant of the man abhorred of Lamennais, Cabanis, who declared aloud that:

"Man is a digestive tube pierced at both ends."

Is there anything new in all this?

From Heraclitus to Hobbes materialism has flowed, a sturdy current, parallel with hundreds of more spiritual creeds. I say "more spiritual creeds," for the spiritualizing of what was once contemptuously called dead, inorganic matter is being steadily prosecuted by every earnest man of science to-day, whether he be electrician, biologist or chemist.

Nietzsche's voice is raised against the mystagogues, occultists and reactionary theologians who, in the name of religion and art, would put science once more under the ban of a century ago.

Like Walt Whitman, his is the voice of a healthy, natural man arraigning the artificial in society. He is sensual, knowing the value of *now* and the fearful uncertainty of the future. He is the strong Pagan man who hates the weak and ailing. He therefore hates the religion of the weak—Christianity. He is an aristocrat in art, believing that there should be an art for artists, and an art—an inferior art—for inferior intelligences.

He forgets that there is an art for the artist, his own particular art. And into it none but the equally gifted may have an entrance. And he forgets, too, that all great art is rooted in the soil of earth.

Nietzsche hates the music that is beloved of the world. Yet, after the twentieth hearing of Carmen—Carmen, which could not have been written before Wagner—he frantically asserts that Bizet is a greater man than Wagner, that he is blither, that he possesses the divine gaiety, sparkle and indescribable fascination of the Greeks!

He writes in Antichrist:

Christianity has taken the part of all the weak, the low, the ill-constituted, it has made an ideal out of the *antagonism* to the preserva-

tive instincts of strong life, it has ruined the reason even of the intellectually strongest natures, in that it taught men to regard the highest values of intellectuality as sinful, as misleading, as *temptations*.

Alas! must we then throw away the fruits of that difficult wrestle we have had with the lower animal impulses for the past two thousand years? The Greeks taught us the beauty of a chastened life. Goethe, who is Nietzsche's god, preached this doctrine in his long and wonderful life, a life that was a work of art in itself, although viewed suspiciously to this day by prudes and prigs without temperament.

Elsewhere he asks:

What is good?—All that increases the feeling of power, will to power, power itself, in man.
What is bad?—All that proceeds from weakness.
What is happiness?—The feeling that power *increases*—that a resistance is overcome.

Not contentedness, but more power; *not* peace at any price, but warfare; *not* virtue, but capacity (virtue in the Renaissance style, *virtù*, virtue free from any moral acid).

The weak and ill-constituted shall perish: first principle of our charity. And people shall help them to do so.

What is more injurious than any crime?—Practical sympathy for all the ill-constituted and weak—Christianity.

In a word, to this flamboyant critic Christianity is really the survival of the unfittest, to use the jargon of cheap science.

He rejects with contempt pity, that pity which is akin to love, and therefore he hates Wagner, for in Wagner's music is the note of yearning love and pity struck with a master hand.

To him George Eliot's

O may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence: live
In pulses stirred to generosity,
* * * * in scorn
For miserable aims that end with self

is as silly as was the optimism of Liebnitz to Schopenhauer.

This Nietzsche is a terrible fellow, a very Berkerser in his mad rage against all existing institutions. He uses a battering ram of rare dialectic skill, and thump! bang! crash! go the religious, social and artistic fabrics reared ages ago. But when the brilliant smoke of his style clears away we still see standing the same venerable institutions. This tornado philosopher does damage only to the outlying structures of faith. The foundations of the past he never shakes. But he does let in light on some dark and dank places. He is a tonic for malaria, musical and religious, and there is value even in his own fantastic Transvaluation of all Values.

There is ozone in his stormy attacks, and I think that he will prove a hammer indeed, to quote his own expression, for the pitiful swarms of mystics, table tippers, spiritualists, theosophists, and all the rest of the dreamy crew that are trying to make of Buddhism and Christianity mere tenuous treacle, and a poor, feeble amalgam of the weakest elements of both faiths.

I fancy that if Friederich Nietzsche had been a man of physical resource he would have been a hero. Anton Seidl told me that he knew the unlucky writer when he was a rank Wagnerian. He was slight of stature, evidently of delicate health, but in his eyes burned the resistless fire of genius. If that same energy could have been transmuted into action he might have been a sane, healthy man to-day.

In all this he was not unlike Stendhal of whom Jules Lemaitre wrote:

"A grand man of action, paralyzed little by little by his incomparable analysis."

Nietzsche burned his brain away by a too strenuous analysis of life.

Read that cautious critic of the Jews, M. Anatole Leroy-Beaulieu, in *Israel Among the Nations*. He asks:

"Are the Jews undermining belief? Are the diseases that menace modern Christianity specifically Semitic? No. Skepticism, materialism, Nihilism, far from being Jewish products, are diseases caught by the Jews from the Christians."

This should dispose of Nietzsche and his anti-Semitism and wild talk about Chandala sects debasing mankind.

Yet do I assert that the man, despite his vagaries, his dithyrambic explosions and his vaporizing vaccinations, is a tonic, a bracing draught for our brains saturated with pessimism and unfaith.

I would rather read Nietzsche than Nordau. The

one lashes us with the stinging whips of scorn like unto some grand old Hebrew prophet. But if Nietzsche is analytic he is, or attempts to be, synthetic. He tries to construct for us his dream of the best possible universe.

Nordau, the borrower of other men's intellectual plumage, simply sits and preens himself in a Diogenian tub, or else, like his namesake, Simon Stylites, he perches on top of his arid column and mockingly calls down to us, and his voice is the voice of the Ghetto.

"You are all mad, the world is mad, all, all except Max Simon the Nordau."

I recommend all Wagnerites Nietzsche's *Der Fall Wagner*, which is translated in the first volume of his works recently published by Macmillan & Co.

It is bound to take the silly edge off the hero worship of Wagner.

It will also demonstrate that Wagner is great, and Wagnerism dangerous. Nietzsche saw with clear eyes the danger that threatens absolute music because of Wagnerian principles. You must never lose sight of the fact that Wagner is as great a dramatist as a composer and that with him the drama always takes precedence.

Therein lies his evil for young composers. He is a man of the theatre. His music, divested of all the metaphysical verbiage heaped upon it by Wagner and Wagnerian critics, is music of the footlights. A great formalist he is, but it is Wagner's form, not the form for symphonic writers. It is all well enough to say that the symphony has had its day, but its form, despite numberless modifications, will survive as long as absolute music itself. And, O my friends! music, pure and simple, for itself and undefiled by costumes, scenery, limelights and vocal virtuosi, is the greatest and noblest music, all said and done.

Last, but least, Nietzsche will amuse you, because he is the source of Nordau's diatribes. Everything his witty and wonderful pen traced has been clumsily imitated by Nordau in his attacks on Wagner.

You must read the clever things Nietzsche says in his *Roving Expeditions of an Inopportune Philosopher*.

He speaks of a great pianist as "Liszt, or the School of Running—after Women."

"Georges Sand or lactea libertas, i.e., the milk cow with the fine style."

He writes of Germany as having been arbitrarily stupefied by itself for nearly a thousand years!

"Nowhere have the two great European narcotics, alcohol and Christianity, been more wickedly misused. Recently a third has been introduced, with which alone every refined and bold activity of intellect can be wiped out—music, our constipated, constipating German music. How much moody heaviness, lameness, humidity and dressing gown mood, how much beer is in German intelligence!"

You can readily understand that this Nietzsche is a Latin. He is agile of temperament, his mind a supple one, he loves the keen rapier thrusts, the glancing thrust of the Celt. He hates Germany. Was he a German? I read, I know not where, that he had Polish blood in his veins. He is Slavic at times, and yet what a contradictory person and how naive his egotism! More feminine altogether than masculine, this febrile, capricious mind and a hater of the Teuton, a race that is at once both fat and nervous, Vance Thompson, who not long ago made elaborate studies of Nietzsche and his philosophy, was much amused at this bracketing of two apparently antipodal qualities—fatness and nervousness in the German peoples. If the Germans did not drink beer in quantity they might conquer Europe. Their national phlegm is the safety valve of their enormous activities. At bottom the Teuton has a savage, brutally nervous temperament. It peeped forth even in that great Greek Goethe, and its growl may be heard in the contrabass of Beethoven's symphonic orchestra, and Bismarck flaunted it in the face of France and—conquered!

The *Progrès Artistique*, to quote from an editorial in these columns April 8, publishes a communication from a correspondent on Nietzsche and his pamphlets on Wagner. The editor, M. La Rivière, in a note writes that he by good fortune is saved from the trouble of a reply, as he can oppose to the "furious

cries of poor Nietzsche" the calm accents of a more sonorous and a more authoritative voice than his own.

In a late address at Besançon M. Brunetière, speaking of the Renaissance of Idealism, expressed an opinion on Wagner's work, all the more remarkable because, while agreeing, or nearly so, with the German philosophy on the starting point of the Wagnerian revolution, it ends, as far as its results are concerned, in entirely different and perhaps juster conclusions. It is from this eloquent discourse, as republished in the pages of our contemporary, that we subjoin a translation:

"Take, for example, the art of music, and let me say in passing that I do not believe it to be quite innocent of that species of febrile agitation, that sentimental excitation, that intelligent dotage, with which to-day we all more or less are afflicted. Yes, music, a certain style of music, seems to me to be a great corrupter, and I beg your pardon if, to make myself clearly understood, I am obliged to choose my examples rather low down; but I never quitted a café concert or an operetta theatre without feeling some shame, some humiliation, for the sort of pleasure I occasionally enjoyed. In fact, music has a purely sensual side, the power of which the ancients knew well, and which some of our composers have not ignored."

Then, after a few sentences, M. Brunetière continued: "But is it not the case that for some years one of the effects of Wagnerism has been to disengage from this stratum of sensuality whatever music possesses of what is most intellectual and most ideal, and, I would willingly say, most metaphysical? Schopenhauer has written some fine things on this other music."

"To incorporate with each other music and poetry, to make the first serve to express what is most in time and at the same time most general in the sentiments of which the second is always a limited utterance, to insist that neither one nor other develop itself for itself and be satisfied with its own virtuosity—this was the principal object of Wagner (if at least we believe the most authoritative of his commentators), not to effect a revolution in music as music, but to place its resources at the service of a new, higher, more human conception of art. I ought to make myself understood, to be the musician which I am not, and I can only give you very summary and very inadequate indications. But it is enough for our object, if you see that, in all Europe, we can say of the definitive triumph of Wagnerism that it is a victory of idealism."

"Beneath the external envelope, beyond the manifestations of gesture and speech, Wagner believed that music, penetrating more profoundly into the essence of things, could really grasp the soul. It is not my place, I repeat once more, to judge or to examine in what degree he has succeeded, but I do know well that there is nothing less sensual than this conception of music, nothing less naturalistic than this conception of the art of the future, and this is what I wish to place in the strongest light."

"If I have succeeded you will perceive the relation of Wagnerism with what is called symbolism. Our symbolists are also idealists."

As for Nietzsche's attacks on orthodoxy you must not forget that before Buddhism the world existed, existed before Confucianism and will continue to flourish after Christianity (which is a marvelous blending of Buddhism and Hellenism) has vanished from this earthly scene.

Religions, like empire and man, have their day. Prof. Max Müller, the greatest of all Oriental scholars and a lifelong student of world religions, declares: "The one universal characteristic of all religions is decay."

Nietzsche, then, is not such a novelty after all with his body worship and hatred of what some men call the spiritual. He is a materialist, and so should we all be within moderation. Remember, whatever may come in a life after this we may only enjoy this existence once."

A perfect world would be very tiresome to us. Who not, instead of fretting our souls about the solution of life's enigma, why not accept the meliorism, if slightly Hedonistic philosophy, of the Cardinal in John Inglesant, that masterpiece of Shorthouse before which Robert Elsmere and the rest of the controversial crowd seem tawdry.

"There is no solution, believe me," said the Cardi-

nal, "no solution of life's enigma worth the reading. * * * What solution can you hope to find, brooding on your own heart, on this narrow plot of grass shut in by lofty walls? You, and natures like yours, make this great error; you are moralizing and speculating upon what life ought to be, and in the meantime it slips by you, and you are nothing, and life is gone. I have heard, you doubtless, in a fine concert of viols extemporary descant upon a thorough-bass in the Italian manner, when each performer in turn plays such a variety of descant, in concordance to the bass, as his skill and the present invention may suggest to him. In this manner of play the consonances invariably fall true upon a given note, and every succeeding note of the ground is met, now in the unison or octave, now in the concords, preserving the melody throughout by the laws of motion and sound.

"I have thought that this is life.

"To a solemn bass of mystery and of the unseen each man plays his own descant, as his taste or fate suggests; but this manner of play is so governed and controlled by what seems a fatal necessity that all melts into a species of harmony; and even the very discords and dissonances, the wild passions and deeds of men, are so tempered and adjusted that without them the entire piece would be incomplete. In this way I look upon life as a spectacle." * * *

* * *

Nietzsche preached of the beauty and pride of the body. Of pride we cannot have too much. It is the salt of personality. Golden mouthed Plato, in *De Republica*, makes outcry against the dullard who thinks shame of his body. The human body is truly a tabernacle, and woe to him that defileth it, says the wise man.

This is a beautiful world we live in; music alone should close our eyes to its troubles, its temptations, its misery; teach us to face adversity and convert it into an instrument for our purification and ultimate joy.

* * *

Must we not say, then, in the words of the Apostle Matthew (xvi, 26), slightly altered:

"For what is a man profited if he shall gain his own soul and lose the whole world?"

The Gossip Bin.

With the close of the opera season there crop up the usual disheartening rumors of troubles, broils, separations and quarreling on the part of managers, artists, conductors and even the chorus.

I hear that the chorus of Abbey & Grau's forces is disgusted with the manner in which the principals sang the Soldiers' Chorus that Friday night. A committee has been elected to call on the managers and ask that such an artistic outrage be not perpetrated again. This delicate artistic sensibility I really admire. I wonder what Mr. Abbey will say when Signor Porcoponi, or whoever is the spokesman, makes his little speech.

* * *

There has been a strain this season in the relations existing between Melba and Calvé. Calvé wishes to sing in Faust, and there are two ahead of her, Melba and Nordica. Nordica, who is the best liked woman in the company, because of her native amiability, would be delighted if Emma Santuzza Carmen Anita Calvé had a chance at Marguerite. Her Marguerite in Mefistofele gave us a foretaste of what she could do in Gounod's popular and slightly overworked opera.

Calvé and Melba sided together against Eames in the difficulty last season, or season before last, to be precise. But now, alas! the duple alliance has been shattered. I fancy when Eames returns here for the season of '97 and '98, with all her foreign triumphs, such as Ghiselle and others, she will find a big public ready to receive her warmly. But Emma Calvé may sing in Faust next season. Her singing in the trio at the last Sunday night concert opened some important eyes as to her chances in the rôle of the lady overtaken by fate and Faust.

* * *

A lot of well-known theatrical and musical people left on the St. Paul last Wednesday: Charles Frohman, Daniel Frohman and, of course, Charlie Dillingham, Jean and Edouard de Reszké, and, of course, Willy Schuetz, Calvé, Olga Nethersole, Mr. and Mrs. Bronson Howard, Miss Traubmann, Bauermeister, and a lot of others whose names I've forgotten.

I saw Lillian Russell, radiant in a new gown, at Low's Exchange the other afternoon. The singer has just bought from Edwin H. Low the American rights to Sullivan's *Peg Woffington*.

Handsome and happy Kate Rolla was with Miss Russell, and told me that the costumes would be dreams. Miss Rolla has been singing more than usual this season and has just returned from a concert tour. She goes to London in August. She may be heard in *opéra comique* next season and is working hard just now on the treadles. She says the wheel is the great anti-fat and recommends it to singers.

* * *

No sooner did I print the news of Jack and the Beanstalk, which Klaw & Erlanger are getting ready for an elaborate production, than I received an operetta in four acts called *Jack and the Beanstalk*. It is by Laura Armitage and Richardson Caldwell. But I can allay any anxiety Ben Teal may indulge in, for the new work is a juvenile operetta.

Mother Goose promises to become our most successful librettist. And she has a score of good stories up her capacious and maternal sleeve.

* * *

The one-man-opera man, or the man who plays about fifteen or twenty characters in an opera, Leopold Fregoli by name, begins his engagement at Olympia with Mr. Hammerstein May 11. I had intended to go to Europe on the 9th inst., but such a marvelous freak as this I cannot afford to miss. Fregoli must be an artistic expansion of the old man who played a half dozen instruments all at once, the big drum and cymbals included. I wonder what has become of that old character. He was a fearsome bird for young folks, and when I saw him last, about ten or fifteen years ago, he had most unquestionably a combination of St. Vitus' dance and paresis. Is it any wonder?

* * *

There is only thing that hurt me in the remarks credited to Miss Emma Levey, the chorus girl of the Casino, who jumped into notoriety last week.

"They say Miss Dressler is jealous of me. Oh, my! And me a chorus girl. Why, it's a case of Maggie Cline and Marie Tempest on the same stage. Really, I feel bad."

* * *

Miss Levey should feel badly. She deserves to. The delightful comparison of herself to Miss Marguerite Cline almost deserves immortality. Miss Cline, the Brunhilda of the Bowery, as great an artist in her work as Albert Chevalier, to be quietly dropped to the level of an unknown chorus girl is ludicrous.

Even to compare Marie Tempest and Maggie (I hope the latter will excuse my familiarity) is unfair to both singers. As well to compare Klapfsky to a pretty tomtit. Miss Tempest is charming, but the Cline is epic!

No, no; I protest at this absurd jumbling of genre singers with heroic souled women like Cline, who, eagle-like, dares to look the sun (or a manager) in the face!

* * *

Stage Manager Parry, of the Metropolitan Opera House, dearly cherishes the memory of Russitano, the little Puss-in-Boots tenor of the company. Russitano sailed last Saturday, and implored Mr. Parry to see him off, intimating that whatever differences he, Charlotte Russitano, had with the management they would never interfere with the esteem he entertained for Mr. Parry.

Although Mr. Parry was up all night assisting at the festivities of the great benefit last Friday, he got to the dock in time, and shook Russitano by the hand. There were unshed tears in the lilliputian tenor's eyes.

"Caro Parry, you waita for me on de dock. I go to my cabina and fetcha de diamond pin which I have for mio caro amico." He dived downstairs, and Parry is still waiting for the pin.

That is, he saw the steamer sail, but the cat never came back.

* * *

Mr. Anton Seidl has been re-engaged for the opera for the next season. This is not official, but it is nevertheless a fact. That is to say, when Tristan and Isolde, Die Meistersinger, Siegfried and Lohengrin are sung in German Tony will wave the wand.

Jean de Reszké has publicly announced his inten-

tion of singing Siegfried, and naturally he prefers Mr. Seidl to Mancinelli.

I spoke to Mr. Grau the other night about the story of Walter Damrosch getting the Opera House.

"We have an eight years' lease," said Mr. Grau quite simply.

I think musicians love to gossip more than actors, which is saying much. Hence the volume and variety of talk which is fluttering about upper Broadway with the sparrows.

You can't always tell. Klafsky, amplitudinous, maternal and Teutonic, sat in a box at the *Tristan* performance Monday night of last week. Klafsky smiled, or, to put it correctly, she beamed condescendingly on the stage proceedings. I saw her do something of the sort before. It was at the concert in which Emma Juch pitted her blond voice against the Wagner whirlwind. Materna had been engaged for the concert, but Miss Juch was substituted and then Theodore Thomas would not alter the program. So the lady sang the *Liebestod*, from *Tristan*.

Klafsky sat in a box and really suffered. When the last big climax came her bosom literally tugged to get free into the vocal sea, as does strain a mighty ship at its anchor. She smiled, but was unhappy.

Now Nordica was at her worst. Her voice was so small that a newspaper man wittily remarked that she had packed it and sent it ahead with her luggage. At all events she made a poor showing in acts one and three. And Klafsky sat in the box and smiled, simply smiled.

But it was a smile that stretched clear across the huge auditorium, climbed over the footlights and seared the larynx of Lillian. The duet, however, was well sung, and in tune. I lay special stress on the tune, because of all the lugubrious, depressing singing I ever heard in my life nothing equaled the second act of *Tristan* by Klafsky and Alvary. It was the singing of two souls enraged at the tonal world. In it I heard the imprecations of the lost heaped upon those saved, by the touching grace of Absolute Pitch!

Then on Wednesday night last Klafsky sang the Eglantine aria from Weber's *Euryanthe*, and Nordica was avenged. We have heard Marianne Brandt and even Moran-Olden in this aria. Klafsky was awful, simply awful. I merely note these facts as a warning to singers.

Singers have their off days, and should be merciful to each other.

And they are, are they not? How they sit in boxes and gloat as if some vast lyric gladiatorial show, where the rule is *Police Verso* every time!

Nevertheless, I enjoyed myself with three or four—was it five?—other people who occupied the orchestra chairs at the German Press Club concert. Seidl led with great power; Gertrude May Stein gave an object lesson to singers in beauty of phrasing and genuine musical feeling in the *Adriana* aria from *Rienzi*. And what a warm yet dramatic voice this artist has! Maud Powell, who grows broader in her art every year, played with intensity a weak composition of Lalo's—his *Concert Russe*. It is loosely strung together, without form, and appears principally to endeavor to get hold of Wieniawski's *Légende*, but it never quite succeeds. Fischer and Kaschmann also sang.

August Spanuth, who had hurt his finger badly, played Weber's *polacca* for piano, Liszt's paraphrase, with orchestra. Mr. Spanuth was not at his best, and was evidently nervous. He took the polonaise at a tremendous gait, and gave the woodwind such a race that at one point I thought the first oboe, Mr. Eller, would choke. But pianist and conductor came in under the tape together, and all was serene.

Brother Spanuth later hinted darkly to me that when I play my new concerto for piano, with accompaniment of three bassoons, one lamp post, two drain pipes and five policemen, he will write the criticism in the *Staats-Zeitung*. I defy him, for try as I could I could never play as fast as Mr. Spanuth. He is the Prestissimist of his generation, and I drink to his blond health.

The proceeds of the concert will, I hear, buy just

one more brick for the building of the German Press Club.

Sophie Traubmann made a hit as *Micaela* in *Carmen* last week, the last night of the season. She sang the *Protège-moi* with much finish, and her beautiful voice is always grateful to the ears. I really think that in view of the fact that she has won so many enthusiastic press notices and that she has been re-engaged for next season, her work should be credited to her teacher, Madame Frida de Gebele Ashforth. I heard Miss Traubmann sing the same *Micaela*'s aria at Madame Ashforth's home last fall, and I can assure you that she sang it much better than at the opera house.

Madame Ashforth's pupils, one and all, show in their singing the evidences of a well-grounded, serious method; in a word, the eclectic method of this amiable and accomplished artist.

JAMES HUNEKER.

Tristan and Isolde at Monte Carlo.

MONTE CARLO, April 19, 1896.

THAN *Tristan* and *Isolde* even M. Raoul Gunsbourg agrees there is nothing more grandiose. I say "even," for if there is one thing the restless mind of the Grand Théâtre's director hates to do it is to assent to a popular verdict. "Imbeciles," he said to me one day, "are more plentiful than philosophers, * * * and they do more talking." *Régle générale* therefore, disagrees with the public.

But in the case of Wagner's greatest work he is in accord with the most rabid Wagnerian. His admiration for *Tristan* is adoration. And thus it was that he chose it as a *clou* for the memorable season of 1895-6—memorable if only because it saw the Franck legend disposed of, let us hope for good, with the production of *Ghislée*.

The princely theatre was crowded last night, when the first of the three representations took place. It was almost a solemnity instead of a theatrical performance. It was not alone that an excellent cast gave a convincing interpretation of the work. By convincing I mean that it was one of those occasions, rare enough heaven knows, when, if only for a few moments, you forgot that it was a performance, when the characters became no longer personifications but realities.

MOST REMARKABLE PERFORMANCE.

It was not only this, I say, that made the representation a most remarkable one. It seemed as though everyone concerned was determined that the season should wind up in a blaze of glory. The orchestra has never played better this year. Perhaps nowhere in the world, Bayreuth included, the ideality of the score could be heard more perfectly realized than it was last night under the baton of the young Belgian maestro Léon Jéhin. His reading had the charm of originality—not the cheap originality which consists in restless and vulgar distortions of *tempo* or in exaggerated nuances of dynamic force, but the artistic originality which makes a conductor imbue himself with the spirit of the composer's artistic visions and then breathe forth that spirit a virile, palpitating reality.

Last night also revealed a side of M. Jéhin's nature that was almost unsuspected, so rarely is it seen—a sympathy with the quieter moods and sentiments as painted in music. He is—why not say it frankly?—almost brutal at times in the ardor of his feeling for the more passionate pages of an orchestral score. And yet last night nothing could be imagined more penetrated with an ethereal beauty than *Tristan's* vision in the third act; nothing more poetic than the introduction to the second act; and, above all, nothing more languorously, more sensuously exquisite than the duet of the same act—a languor beneath which you felt the depths of a throbbing current of passion.

All this, you may say, is in the music, not the interpretation. True. But the interpretation may so obscure the meaning of the music, may so distort the characteristics of the tonal texture the composer has created, that you are justified in saying to the conductor who makes you feel all the inner sublimity of such a score as that of *Tristan* and *Isolde*: "For this relief much thanks."

THE INTERPRETATION.

No apology is needed for glancing at the orchestra first. It is the whole of *Tristan* and *Isolde*. And if it is good then there is a chance that the performance will be excellent. And so it was last night. The two representatives of the parts, M. Cossira and Mme. Martiny, were probably as perfect as it is possible to be under the exacting conditions laid down by Wagner. For, if it is difficult to find a fine voice in these degenerate days, how much more difficult will it be to find that voice allied with an intensely dramatic nature and the physical charms that such rôles as *Tristan* or *Isolde* call for?

From the point of view of the organ, Mme. Martiny is unequal to the demands made upon it. Her voice is of too delicate a texture to exactly satisfy in the rôle of

Isolde. But the quality is very good; the singer is so excellent an artist, and her realization of the rôle so true, that you forgave the lack of breadth in the voice for the intensity of her conception of the psychological conditions. And even the voice became almost big in the *Death Love*. Perhaps it was the grandeur of the musical idea that was the real reason, but it is none the less true that this final scene was given with a tonal volume that was a complete surprise. Mme. Martiny composed the rôle in an admirable way. She looked it. So that, taken altogether, *Isolde* found a fine realization.

COSSETTE AS TRISTAN.

And *Tristan*? Cossira was more satisfactory vocally than dramatically. As *Raoul* you would have thought him ideal, as *Tristan* you asked for a more ardent passion, for a touch of self-abandonment. Not a gesture that was ungraceful and not one that did not suggest the rules of pantomime. But he sang! Yes, from this point of view Cossira was irreproachable. He only proved once more how Wagner is misinterpreted by that school of artists who learn, not sing, but rôle. M. Cossira displayed a wealth of voice, an impeccable surety of intonation, a comprehension of the artistic requirements of the music that were beyond praise. What more can one ask and hope to obtain?

The rôle of *Brangéne* in the hands—and throat—of Mme. Deschamps-Jéhin was the most perfect of the entire cast. And her singing of the scene in the watch tower was the most admirable moment of a superb performance.

M. Mauzin's sonorous voice almost made *King Marke* bearable; *Kurwenal* was competently filled by M. Albert, though of what he said it was impossible to distinguish a word, and M. Lesbros sang the masthead song with singular charm. And *mirabile dictu*, it was in tune!

As to the stage setting, if not perfect, it was good. The ship might have been anything between a London lodging house and a coal barge. But, then, who knows if, in those far off times, royal galleys were not of that composite order of architecture?—*Paris Herald Correspondence*.

Royalty for Sale.

NEW ORGAN MUSIC.

FOR SALE—Ten pieces of different characters for great organ; could form a volume of fifty or sixty pages, or a symphonic suite of five pieces each; of moderate difficulty. Address M. Henri Deshayes, organist, Church of the Annunciation, 10 Avenue de Versailles, Paris.

1. *Fantaisie pastorale*, E major, 98 bars.
2. *Allegretto*, A minor, 72 bars.
3. *Offertoire*, A major, 84 bars.
4. *Cantilène pastorale*, A minor, 98 bars.
5. *Sortie scherzo*, D major, 141 bars.
6. *Pastorale*, E flat major, 115 bars.
7. *Romance à parole*, B flat major, 66 bars.
8. *Extase*, B flat major, 45 bars.
9. *Absolute*, D minor, 122 bars.
10. *Grand chorus*, B flat major, 75 bars.

Klindworth-Scharwenka.—The Klindworth-Scharwenka Conservatory, Berlin, commenced its summer semester April 9.

Joseph Joachim Foundation.—On the occasion of the fiftieth year's artistic jubilee of Joseph Joachim a fund was established for the purposes of presenting premiums to pupils without means studying in musical schools created or supported by the state or some municipality, such premiums to take the form of string instruments, violin or 'cello, or money. This year they will consist of money. Only those who have been pupils in one of the above named schools for at least half a year can apply. The application must be accompanied by the following documents: (1) A brief account of the applicant's career. (2) A written statement by the principal of the educational institution which the applicant has attended respecting the merits and needs of the applicant, together with the assent of the authorities of such institution to his application, with a certificate that he was at least half a year there. The decisions will be sent out October 1. Applicants to send in their applications, with the necessary documents, before June 1, addressed to the Curator, Potsdamerstrasse, 120, Berlin, W.

MARIE PARCELLO,

CONTRALTO.

Concert and Oratorio.

PERMANENT ADDRESS:

Carnegie Hall,

New York.



BROOKLYN, May 4, 1896.

THIS town of ours is getting almost giddy in its gaiety. Here it is at the supposed end of the season, and there are choral concerts and orchestral concerts and opera and strawberry festivals and donation parties and hand organs. It does remind me so of dear old Paris! Last year everything musical was over in March. This year I hear it is never going to stop. No sooner will the indoor music be turned off than the bands and orchestras and singers, even, will go to the beaches and keep right on just the same. So don't put on airs over the river and claim a monopoly of the virtues.

The Institute has been instrumental in giving us a good deal of our instrumental music this year, and it is now turning its attention to the vocal. On Wednesday afternoon and night there were concerts under its charge in Association Hall by the female chorus of the Arion Society. While the attendance was good in the evening the audience in the afternoon had large spaces in it, and it was the first time this season that I had seen that thing at an Institute concert. The women sang in the afternoon and the men in the evening. As there were about fifty people in each of these choirs there was not stage room for both, so they were taken on instalments. I presume the flat truth of the matter is that the Americans have not wakened to the importance of German music as sung by Germans, and that is why in the afternoon they did not turn out as they should have done to see and hear the company of engaging damsels who sang to the beat of Mr. Arthur Claassen's baton. A company of American women would have been sung well in English and villainously in German. These singers were equally facile in our tongue and that of their fathers—for I fancy that most of them are Brooklyn born. Indeed, I thought the English was a little clearer than usual, for perhaps there was just enough of strangeness in the tongue to make them careful with it.

The singing was bright, ready, yet lacking in crispness, and the sopranos often gained their top notes in a slide. The chorals were by Hegar, Kahn, Pache, Gall, Wagner, Neidlinger and Lassen. English translations to the verses were provided by the wife of Mr. T. Merrill Austin, another of our chorus leaders, and these were printed in the always ample programs of the Institute for the gain of people who wag but one kind of tongue. Among the choruses there was nothing prettier than the lullaby written by Mr. Neidlinger, late of our city and still later a member of the divorce colony in a Western State. The hummed accompaniment may be objected to by musical purists, but it is effective. Have you heard such accompaniments often enough to notice their resemblance to muted strings? I have heard even Yankee singing societies up in the Vermont hills that applied the sordino to their usually busy mouths and sang out of their aquiline noses, and the result made me think of Theodore Thomas' strings at the Central Park Garden, playing the *Traumerei*.

The soloists were Mr. Carl Naeser, who gave us something from Schumann and a couple of songs by Arthur Claassen that had the real folk song quality, and for that reason seemed over-elaborate in their accompaniments; for as national Lieder must be simple, the accompaniments must be suitably easy. At Parting and For Thee will doubtless secure a wider circle of hearers than they had at the concert.

Then, Mrs. Carl Alves sang, too, and among other things Oh, my son, from The Prophet. She was in good voice, and gave out her deep, almost masculine tones with energy and facility. You can sing nearly anything in French or Italian, and somehow it does not seem so absurd, but it makes you wince to hear an American adult saying in a dispassionate and even judicial manner, "Oh, my son, O, O, O, my son, my son, m-y-y so-o-on. May heaven, may heaven, may heaven's blessings fall on thee. Heaven's ble-e-essings fa-a-aw-haw-haw-haw on thee." Perhaps the vocal music of the future will get as far away from the program species as possible by setting itself to a single vowel, just to keep the mouth open, and essayists like Mr. Aphorist can write little pamphlets for the audience to read, telling them what the people would be saying if they talked instead of sang, and marking the spots where you are to have instructive and suitable emotions.

The night concert of the men was somewhat more usual, and had less of variety and novelty, the Arions having already appeared in a part of it at a recent entertainment. Mr. Naeser was again a soloist and sang with a light, clear voice. He is improving in spirit and expression, but has

still a few advances to be made in that direction. Awake, 'Tis Morning, The Grave in Busento, St. John's Night on the Rhine, and certain other numbers were given with volume and readiness. The solos of Mrs. Alves and of Flavie Van den Hende, who plays on the cello with a fine musical tone, were much applauded.

Ever eat crow? Like it? Come over here and learn how to cook it, and maybe you will find it not displeasing. Take a crow that has ripened in the ice box, and stuff it with ingsuns, serve it with sauce piquante, have proper drinks and side dishes, and the prejudice against this useful bird will be at least partially dispelled. The great lesson in how to eat crow was given at the Academy of Music on Friday night. If you have seen our papers you will know that on that evening Mr. Seidl played there for the Seidl Society, to raise money for a continuation of Seidl Society concerts by the Seidl Orchestra at Brighton Beach. You will also remember that a little while ago there wasn't any Seidl Society. It committed suicide in a huff, and its ashes were reincarnated as the Brooklyn Symphony Society. This latter society lasted through two Thomas concerts and several spirited newspaper letters and interviews, when it, too, sought Nirvana and the soul of the Seidl Society, and eke the name thereof, came back and animated its nervously prostrate form. And its first act was to eat crow and invite its chief mahatma to the banquet.

If there was any lingering enmity on the part of the society toward its Seidl—it's an awfully transparent joke, and has been used before, but it is so appropriate that it must again be forgiven—all traces of it were carefully concealed. Mr. Seidl was applauded with rapture when he appeared on the stage a quarter of an hour late and slightly flushed, but firm and outwardly calm. They wouldn't even let him play until he had allowed the multitude to encore his charming bow two or three times, and it was well that he struck into the third *Leonora* overture with some precipitation, or the reception might have advanced to hysterics. After the Liszt Preludes an usher ran up with a big laurel wreath, which the leader accepted with that lack of frantic delight which makes you wonder whether, after all, he will take it home or give it to some barefoot boy, who needs it more, as soon as he gets outside.

At the conclusion of the Siegfried Idyl there was another rush and another big wreath, only this time it had roses on it. Nordica, too, who was freighted in a similar manner, spared one of her bouquets to Mr. Seidl, and put it on his desk, so that after he got into his carriage the director must have felt more like a greenhouse than a crow. And every time he came on or went out there was a hurrah, and it is all over, and the crow has been digested, and school will keep again.

Mr. Seidl did not work a great deal to get up this concert. He used things that his musicians were up in, and that he could play without the wear of study. Beside the overture and the Idyl and the Preludes, he made up a suite from *Tristan* and *Isolde* numbers and encouraged Mme. Nordica to sing an air from Gounod's *Queen of Sheba*, as well as to appear in silk and diamonds as *Isolde*. He brought an orchestra of about 50 men, which looked a trifle small and sounded a little that way, with echoes of the Paur and Thomas bands in our ears, but which he certainly handled in a masterly way. He played Beethoven with more real sympathy than I have known him to give to that composer, and his Preludes, though you dislike them, were beautiful. There was not the smoothness and steadiness of tone at first that we would expect in an orchestra that played frequently and under but one director, and there were several new faces in the company, but there was developed a good deal of power and brilliancy before the concert was over, and the effect in the *Tristan* numbers of the mighty crescendos was adequate to that of some larger bodies of players that have been known. The Idyl was played deliciously—as delicate and sunny and true and artistic as instruments could have voiced it; a poem by Shelley—not Harry Rowe; a picture by Corot; a thought by Wordsworth.

For several nights before the concert paragraphs appeared in the news columns of our independent press, alleging that on the night of the concert Nordica would wear the \$5,000 diamond tiara that her friends had given to her. Doubts were expressed if this were possible or politic, which occasioned fresh adventures into print with the assurance that no matter what else might happen the singer would certainly wear those diamonds. And a woman told me that some folks went to that concert to see the diamonds. Whether the singer had a voice or not was a matter of secondary account. But land's sake! Any jijut can go over to Tiffany's and look at more diamonds in five minutes than all the singers on the stage can own in the next ten years, and the fun of it is that it need not cost him a cent—if he keeps his hands off.

The tiara was on, all right, and sparkled lightly into the faces of all who had read the advertisements and looked for it, and there were pins and necklaces that sparkled, too, so that in her pretty clothes Miss Norton, of Maine, looked as distinguished and handsome and affable as a duchess. In fact, I like her better than the duchesses I have met. The latter are apt to be frowsy and to write books. She was in

glorious voice and wound up the Queen of Sheba air with a stir that electrified the audience, while in the lament and death of *Isolde* she was as sincerely feeling as one could be and be out of *Isolde's* costume.

The warmth and power in this woman's voice are becoming remarkable. She was better, it seemed to me, than when she sang here not many weeks ago, and perhaps it was the brief rest after the close of the opera season that made her look in such fine condition—to regard her from the equine point of view generated by a recent and lamented visit to one act of *The Sporting Duchess*. Her physique grows more Junonian every season and she does not have to stand so straight that she bends backward now to give that effect of an imposing chest, for assiduous practice in her art has insured that. So the Seidl and the Seidl Society are as one again, and the summer concerts at Coney Island will be resumed, even earlier than last year, they think. And there will never be any more lovers-quarrels, and Patience and Bunthorne will be just as happy as anything.

If you want opera, Brooklyn is your shop. We have had a week of Della Fox and a night of Lillian Russell. Miss Russell showed her indifference to the people of our town, however, by selecting it as the place to break down in. After the first evening of her week's engagement she quit work, and said that she could sing again by Thursday night. I hear that she was riding around on her bicycle and playing poker and was really unconscious that she was severely ill, but on Thursday night, after a single act of *La Perichole*, her voice died away in husky murmurs, and her last lines were spoken. Then the audience was dismissed and the money was returned to it at the box office.

Aut Russell, aut nihil! There is no understudy in that company. And the odd part of it is that some of the people in the house went away unwillingly, and would have stayed out the show with some content. They enjoyed just looking at the prima donna, most likely. They had read about the revelations made by her costume at the *Amphion* the week before. We used to think that she had kind of thick ankles, but when you follow the curves of those ankles to her yokes you notice that they graduate down like pencil points. She makes light of her mishap and says that she will certainly be well in a week, but I have seen experts who look grave about it, and say that they do not believe the airish, fairish Lillian will adorn the stage for many more years. It is supposed that she has saved enough to retire on.

At the last concert of the English Glee Club the melodies were chiefly those of Thomas Moore, and were sung to a large and much pleased audience in Association Hall. Miss Emily McElroy read sundry of Moore's poems, and Miss Walker, Mrs. Ruland, Mr. Phillips and Mr. Reddall sang solos and concerted pieces. These singers work together in what is truly harmony, vocal and personal, and give an entertainment that is at once artistic and popular. Some settings of Moore's verse by Dudley Buck and Harry Shelley proved to be especially praiseworthy.

This evening the Broccolini choir will have a reunion at Wissner Hall, and on Wednesday night there is to be an evening of New England music in the Montague street art galleries, while the Oratorio Club is to sing on Tuesday.

C. S. MONTGOMERY.

Sibyl Sanderson.—Miss Sibyl Sanderson has just signed an engagement for the Imperial Theatre of St. Petersburg to commence in December next. She receives 100,000 frs. for twenty representations; and her repertory will include *Esclarmonde*, *Roméo et Juliette*, *Manon* and *Lohengrin*, which she will sing for the first time.

The public is aware of the immense progress made by Miss Sanderson during her serious studies with the celebrated Professor Trabadelo, so much sought after at present by the first vocal stars. It is probable that she will remain in Paris during the greater part of summer, so that she may continue her studies.

Miss Reese-Davies' Success in Paris.—Miss Maud Reese-Davies, whose highly successful Parisian débüt at the Salle Pleyel is known to readers of THE MUSICAL COURIER, has just obtained a new triumph at a grand soirée given by la Duchesse de Bellunire, before an audience composed of the best Parisian society.

She sang an air from *Linda de Chamounix*, the waltz song from *L'ombre de Dinorah*, and *la Chanson Prière d'Eker*. It is to Mr. Trabadelo, her professor, that she is indebted for this introduction into one of the most aristocratic French homes. Proud of the great progress of his young pupil, he accompanied her himself. She was encored at every song.

Fargueil.—Americans who visited Paris about the middle of this century will recollect the actress Anais Fargueil, who achieved such remarkable success as an opera singer. Her really brilliant period was from 1852 to 1870, but she is associated with many successes produced before that date. Besides, in numerous pieces of Sardou's *Mlle. Anais Fargueil* appeared in *Dalila*, *Miss Merton* and *Les Filles de Marbre*, her greatest success of all being in the last named. Sardou himself held the greatest opinion of her talent, affirming that she could be both tragic and comic, and that perhaps the sole thing she needed was tenderness, though this on the French stage is often confused with passion. The celebrated artist practically retired from the theatre in 1875, and has just died.—*Journal*.



CHICAGO OFFICE THE MUSICAL COURIER,
29 Wabash Avenue, May 2, 1896.

THE musical season of 1895-6 is departing in a blaze of glory. This week has been one of the most interesting of an unusually heavy season, which possibly accounts for some of the poor attendances; for, as one very musical devotee remarked the other day: "We have had so much music we've no money left."

If the Henschels had come here two months ago a very differently filled house would have greeted them, instead of which these two superb and true artists sang to many empty benches on Thursday night, when after an absence of four years Mr. and Mrs. Henschel returned and showed that they were well worthy of the regard and esteem in which they are held here. The program was one calculated to bring out the beautiful artistic qualities possessed by both these artists. Individual mention of any particular selection is difficult where all was so perfect. Here is the program:

CENTRAL MUSIC HALL, THURSDAY EVENING, APRIL 30.	
Duetto Buffo.....	Paisiello
Mr. and Mrs. Henschel.	
Sacred air, Virgiss mein nicht.....	Bach
Air from Il Maestro di Musica.....	Pergolesi
Aria buffo from Don Calandrino.....	Cimarosa
Mr. Henschel.	
Air from Semele, O Sleep.....	Händel
Song, Polly Willis.....	Dr. Arne
Old Irish song, the Glen of Kenmare.....	Mrs. Henschel.
Songs—	
Crugantino's song from Goethe's Claudio von Villa Bella.....	Beethoven
Der Lindenbaum.....	from Die Winterreise.....
Der Leiermann.....	Schubert
Mr. Henschel.	
Songs—	
Kennst du das Land.....	Listz
L'Abeille.....	Widor
Der Nasbaum.....	Schumann
Meine Liebe ist grün.....	Brahms
Mrs. Henschel.	
Duet, Gondoliera.....	Henschel
Mr. and Mrs. Henschel.	
Two ballads—	
The Erl King.....	Loewe
The Grenadiers.....	Schumann
Mr. Henschel.	
Songs—	
Le Soir.....	Ambroise Thomas
A Mother's Song.....	
Spring.....	Henschel
Mrs. Henschel.	
Duet, Buffo from Don Pasquale.....	Donizetti
Mr. and Mrs. Henschel.	

On Monday I was present where a young violinist, Josephine Schaller, a pupil of Max Bendix, played. She is absolutely the most gifted child I ever heard. Although only fourteen years of age, she interpreted Vieuxtemp's fantaisie in a truly marvelous manner. Her tone color is really grand, and her bowing and double stopping masterly. Her

style of playing certainly shows that Max Bendix is a great teacher and one who is exceedingly thorough. An enjoyable musical was given by Mrs. Luella Clark Emery, a newcomer from the West, whose specialty is accompaniment, on Monday night at her pleasant studio. The program, so far as I heard, was well interpreted, especially pleasing numbers being given by Miss Grace Enslinger, a talented young violinist; Mr. Ira Niles and Mrs. Emery.

And now Emil Liebling, who has been a faithful Chicagoan for twenty-five years, is going on an extensive concert tour. He starts on Monday next for the West, where his admirers in many towns are expectantly awaiting him.

At his lecture this afternoon Mr. Liebling selected the subject of the Development of the Piano Duet. It was exceedingly up to date and timely in view of the present fashion of duet playing. I was unable to stay for more than two illustrations, which were Mozart's sonatas in B flat major, played by the Misses Wood and Ledward; and Moscheles' scherzo, op. 47, played by Miss Mayers and Emil Liebling.

Antoinette Sterling has been the recipient of many honors and is attracting much attention in musical and social circles. "I love Chicago and Chicago women," she told me on Tuesday afternoon at a reception given for her at Mr. Franklin Head's. She has been incessantly worried to sing, but has persistently declined, because she is taking a much needed rest after twenty-one years' hard work and untiring devotion to her chosen profession. She deviated from her set rule, however, and sang for the Fortnightly Club yesterday after the luncheon and during the ice cream period. It is only in Chicago that such an incident could happen. Fancy singing The Lord Is My Shepherd to an accompaniment of ice cream. Mme. Sterling sings a great deal unaccompanied, and I have heard it said that she dislikes the piano and is thinking of taking up the old Greek lute and accompanying herself thereon.

It is to be hoped that at least one concert will be given during her stay here, and that Chicagoans will have an opportunity of hearing the great contralto whom the English people have idolized for so many years. Several projects about her appearance here are mooted, but at present the matter is undecided.

One hears so much of the Leschetizky method; every second feminine tenth-rate pianist talks Leschetizky method, and has been or thinks she has been a pupil of the great master. It is, therefore, somewhat of a surprise to meet a real disciple of the celebrated Russian teacher. Such an one is Victor Heinze, the only male exponent of Leschetizky's pianistic art in Chicago. He is having much success, and is regarded as an exceptionally clever artist. Some time ago he joined forces with Bruno Kuehn and organized the Heinze Trio.

Western singers are not going Eastward or to Europe in such numbers this summer for advanced study. They find that they can get all the coaching necessary without a quarter of the expense in Chicago, as Mrs. Hess-Burr has been prevailed upon to extend her sphere of usefulness, and has surrounded herself with a corps of competent instructors. Mrs. Hess-Burr, whose work has been mostly confined to the coaching of a few of the best known singers, will now undertake a course of thorough advanced work with those who are already good singers, but need the necessary finesse and delicate touches which only Mrs. Hess-Burr in Chicago seems able to give. She still remains at her charming studio, 3036 Indiana avenue, but talks about occupying very much larger quarters in the near future. Her pupil, Miss Anna Burnet, sang for Jean de Reséze, who said she was doing perfect work, and the best advice he

could give was to stay with Mrs. Hess-Burr. Another pupil, Mrs. Genevieve Clark-Wilson, had enormous success at Mrs. McCormick's on Saturday, enjoying a perfect ovation.

Frangcon-Davies gives a song recital at Toledo, Ohio, on Tuesday next with Mrs. Hess-Burr.

Mme. Genevra Johnstone-Bishop sang in Carnegie Music Hall, Pittsburgh, Tuesday and Wednesday, and is next week singing in Duluth, Minneapolis, St. Paul, and indeed with all dates filled till June 15.

There is a dearth of good American composition, according to the report made by the committee of the Hall House prize composition competition. A prize of \$100 was offered for the best musical setting to a hymn specially written for the Hall House. There were also prizes of \$50, \$25 and \$10 for the next best in succession. Either the amount offered was too small or the competition was not made widely known, as the result is that out of only 218 manuscripts sent in not one was sufficiently meritorious to obtain the prize. Composers are evidently at a discount.

There are those who really labor in the cause of musical art here, and among them the guarantors of the Chicago Orchestra certainly rank first, as they give generously to the musical community of Chicago, when it is known that they stand a monetary loss sooner than Chicago should musically lose.

In the course of conversation a friend incidentally remarked to Miss Anna Millar, the able manager of the Chicago Orchestra, that he supposed her work was about over now the season was drawing to a close. "Not at all," said she, "it is only about to begin. Now comes my most busy time preparing for the next year and making all arrangements as to artists, &c."

Speaking of the work done she said: "If for every concert we sold every seat there would still be a deficit, as we are obliged to keep the scale of prices very low and the artists engaged are all high priced." "Then why not raise the rate?" was asked her. She replied that the guarantors were quite satisfied and would not consent to increase the prices, preferring to keep the orchestra as it is and help toward musically educating Chicago.

Only the intense heat could have kept people away from the Thomas Chicago Orchestra's concert yesterday afternoon. One of the best programs yet given, and splendidly played, rewarded those who did attend. The concert was suited to all tastes and finely selected. It commenced with Liszt's symphonic poem, The Battle of the Huns, for orchestra and organ, which was given a fine interpretation, the organist, Wilhelm Middelschulte, playing with magnificent power. This was followed by Schubert's F minor fantaisie, op. 108, orchestrated by Mottl. Eine Faust Ouverture, by Wagner, completed the first part of the program. Saint-Saëns' Symphony No. 3, for orchestra, organ and piano, was the only other number given. But what a great number! The orchestra was at its best, and Theodore Thomas never conducted to better advantage. It was an absolutely superb performance. Mr. Middelschulte at the organ and Miss Regina Zeisler and Mrs. Hess-Burr supplied the small piano part, but, although a small part of the symphony, it was played to perfection.

The Apollo Club concert was the event of the week, and the auditorium was crowded—it was the one exception to the rule of poor houses. Clementine De Vere-Sapiro, Mme. Vanderveer-Green, Ben Davies and Frangcon-Davies made up as fine a quartet as could be heard anywhere. Their work in the Stabat Mater was glorious. Frangcon-Davies as the newest Old World attraction came in for a tremendous

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reception. He sang, in addition to his work in Händel's *Acis* and *Galatea* and the *Stabat Mater*, Sullivan's *Templar's Soliloquy* in truly great style, with a depth and pathos seldom heard. To him decidedly fell the soloistic honors of the evening. William M. Tomlins has every reason to be proud of his choir; he has brought it to an extraordinarily successful condition. In the singing of the *Blest Pair of Sirens*, by Hubert Parry, the light, shading and finish were perfect, and this chorus for mixed voices was worthy the tumultuous applause which ensued.

Louis Francis Brown is an indefatigable manager. Whenever a prominent artist comes to this city he quickly arranges a successful concert.

I have just left Steinway Hall, where the recital given by Ben Davies was a big success. He sang a program of English and Welsh songs to an enthusiastic audience. Mrs. Hess-Burr accompanied.

FLORENCE FRENCH.

Miss Laura Danziger's Recital.

MISS LAURA DANZIGER, a young pianist who comes equipped with the most flattering critical endorsement from the Berlin press, gave a recital on Wednesday evening, the 29th ult., in Mendelssohn Glee Club Hall, assisted by Mr. Ericsson Bushnell, basso.

Her program included the B minor sonata of Chopin and an étude, the overture from twenty-ninth cantata, Bach-Blumner, Liszt's *Don Juan* fantasia and pieces of Brahms, Haydn and Rubinstein. Miss Danziger has developed a forcible and facile technic, distinguished more by virility than grace or delicacy in quality. She is evidently musical and possessed of warm feeling, but does not disclose much of the tender charm, the suave, flowing quality essential to Chopin's works. We missed the moonlight atmosphere. Whether from nervousness or misconception she despoiled the lovely *sostenuto* melody in the first movement of the sonata of all its poetry and romance. But the scherzo had finesse, and into the largo Miss Danziger threw more refined feeling than into any other portion of the work. It was strange, however, that she should have missed the true spirit of that first melody. She played the finale with much spirit and power.

Her use of the pedals must surely have been the result of nervousness. She held the damper pedal at times so as to mix harmonics and blur phrasing badly. She is markedly strong and sharp in rhythm, although it would be advisable that she did not accentuate the fact by movements of her head and shoulders. What Miss Danziger principally needs is a repose in style as well as in person during her performance. She has evidently strong talent; she has likewise strong, agile and decidedly sure fingers. She has temperament of a kind, but not the imaginative kind. More faint tints in her palette, a cultivation of nuance and of judicious repose, and Miss Danziger may lay claim to some prominent consideration.

Mr. Ericsson Bushnell sang with admirable sonority and just emphasis an aria of Gounod. His voice was in its freshest and most musical order. The audience was not as large as it might have been earlier in the season. People are beginning to find it late for concerts in the case of primary claimants to favor. Miss Danziger pleased all her hearers, however, was loudly applauded and retired laden with roses.

The Mandelick Concert.

A CONCERT was given in the ballroom of the Hotel Savoy on Tuesday evening, April 28, by Miss Alice Mandelick, contralto, assisted by Mr. Francis Fischer Powers, baritone; Mr. Howard Brockway, composer and pianist, and Mr. David Mannes, violinist.

The audience was large, exceedingly fashionable and correspondingly frigid. The best things somehow seemed to pass above or around them. The one small, vulnerable spot was hit by Mr. David Mannes in Pierné's *Serenade*, which he played with chic and finesse of course. But then he played better things fully as well without rousing much applause, not to say encore.

The strong meat of the program lay in a sonata by Mr. Howard Brockway, played by the composer and Mr. David Mannes. This sonata is a work we would like to hear again. It is strongly outlined, firmly knit, but above all things it has inspiration and character. There is no suggestion of midnight lamp or labor, none of the conventional manufactured writing which is put forth in such uncompromising quantity nowadays as original composition. Mr. Brockway speaks spontaneously, says things of interest and value and says them well. There is a final allegro to this sonata which glows with freshness and vitality and is not hampered by any of the time-worn academic redundancy. The work was played evidently as a labor of artistic love by Mr. Mannes, whose performance was admirable, and the composer, who is a good pianist, contributed his share excellently. The sonata should be heard often.

Mr. Francis Fischer Powers sang a group of solos, some duets with Miss Mandelick and Liszt's *Lorelei*.

It was well to hear this solo in the hands of a male artist such as Mr. Powers, whose voice and art in singing it specially befits. For a vocal instrument of the weight of Mr. Powers' the singer commands remarkable facility and suavity in style. His delivery is dignified and his coloring of tone and justness of dramatic emphasis are altogether well controlled and expressive. Mr. Powers should make of *Die Lorelei* a battle horse. His diction in English songs was most distinct and satisfying, and then the man sings with what affects us as real feeling.

Mr. Mannes played Godard's *Adagio Pathétique* much better than at the d'Hardelot concert, and Mr. Brockway played daintily some minor pieces of his own, again with the fresh, lifelike ring about them. Goring Thomas' *Night Hymn at Sea*, sung by Miss Mandelick and Mr. Powers, closed the program.

The concert was one of the most fashionable affairs of the season.

An Important Organ Recital.

AN interesting free organ recital was given on Monday afternoon, April 27, in the South Church, Madison avenue and Thirty-eighth street, by the four organists—Mr. Frank R. Gilbert, Yonkers, N. Y., assistant organist South Church, New York; Mr. George W. Westerfield, New York, Church of the Holy Comforter; Mr. Edward N. Martin and Mr. John W. Durham, New Brunswick, N. J.—who are all past or present pupils of Dr. Gerrit Smith.

The following composers' works were given: Doric Toccata, Bach; Elevation, Saint-Saëns; Sonate XIII. (first movement), Rheinberger; Marche Religieuse, Cantilene Pastorale—Guilmant; Andantino, Franck; Polonaise, Hummel, and Berceuse, Delbœuf.

The bringing forward of a class of professional organist pupils such as this is a notable matter in the field of organ tuition in New York. Teachers, like true musicians or poets, are born, not made, and Dr. Gerrit Smith is obviously possessed of the native gift to impart with rare success his fund of organ knowledge. These gentlemen all played with precision, confidence, musically style and a nice sense of registration and effect.

Mr. Gilbert, who began his organ work with Dr. Gerrit Smith, has also been his assistant at the South Church for four years. The Rheinberger sonata is a broad piece of writing and exceedingly difficult. Mr. Gilbert disclosed in its performance a style brilliant, clear and marked by genuine authority.

Mr. G. W. Westerfield played the Bach Doric toccata with remarkably clear phrasing and most judicious registration, and in the Guilmant cantilene showed the poetic contrast of tone color so vital in organ work.

Mr. E. N. Martin, who is the choir librarian, gave two delightful, quiet numbers with delicate and interesting effect, proving a nicely adjusted sense of the resources of the organ.

The difficult Marche Religieuse of Guilmant was played by Mr. J. W. Durham excellently, his pedal work in the difficult and rapid passages being most clearly brought out, while in the MacMaster pastorale Mr. Durham proved to his audience that he is gifted with the true artistic impulse.

Altogether this recital was unique as the product of one teacher's labors, and would have done credit as far as the performance was concerned to organists of well-known reputation. One of the most talented among the number of Dr. Smith's pupils now occupying prominent positions is Mrs. Frank G. Fisher, who plays in Rochester, and who was to have assisted on this occasion.

It is not uninteresting to learn, after a significant recital of this nature, where the instructor of such pupils received his own instruction. Dr. Smith has carefully observed and assimilated according to his own best lights the best features of many of the first organists in the world, among them Samuel P. Warren, Eugene Thayer, August Haupt (Berlin), Dr. Ritter (Magdeburg), Gustav Merkel (Dresden), and Fink, of Stuttgart. Further, Dr. Smith has played before most of the noted organists of Germany and England, who have become his personal as well as artistic friends.

As a mark of the artistic esteem in which Dr. Smith is held it is worthy to note that such foreigners as Guilmant, Salomé, Dubois, Tourbelle, Capocci, MacMaster, West, Deshayes, Rousseau, Grison, Dieuel, Hamilton Clarke Selby, Pierné, and among Americans, Bartlett, Chadwick, Huss, Brewer, Woodman, Dethier, Arthur Bird, Chaffin, Flagler, Bruno Oscar Klein and others, have written and dedicated to him special MS. works for his 200th recital and other performances.

As an organist at the head of his profession Dr. Smith is widely recognized. But his capacity as a teacher is obviously on as successful a plane. Guilmant heard the organist play last summer in Paris. On Dr. Smith's remarking that he would like a few lessons from this famous authority the following season Guilmant frankly replied to him, "You don't need any."

The results of Dr. Smith's tuition are exceptionally successful.

Music in Baltimore.

BALTIMORE, May 2, 1885.

THE Oratorio Society closed its season on Thursday, April 29, with the production of Haydn's *Creation*, under the direction of Mr. Joseph Pache and the following soloists: Mme. Clementine De Vere-Sapiro, soprano; William Dennison, tenor; Emil Fischer, bass.

The production, so far as the choral work was concerned, was in the main satisfactory, evidencing the painstaking care that has thus far characterized Mr. Pache's efforts. Whatever defects there may have been were due entirely to the too hurried tempi in which the choruses were directed.

Of the soloists Mr. Fischer unquestionably carried off the honors. His magnificent bass was heard to excellent advantage in the many recitations and arias with which the oratorio abounds. It was a truly artistic performance. Mme. De Vere-Sapiro was a disappointment to those who had so frequently heard her in concert. Mme. Sapiro's forte is not oratorio.

Mr. Dennison was unequal to his task. Mr. Edwin Aler was the organist, and, as usual, measured up to the requirements of his work. The orchestra showed decided improvement in this oratorio, and proved the importance of musicians being familiar with the music they are to play.

The Oratorio Society has enjoyed the most successful season since its organization. It has in its president, Mr. Charles A. Martin, and director, Mr. Joseph Pache, men of ability and indefatigable energy. The chorus will compare favorably with that of any similar organization, and Mr. Pache has proven himself a thoroughly competent chorus master. May the good work continue!

Among the sensations of the week is the announcement that the board of trustees of the Peabody Institute has declined to allow the use of the large hall for the Hamerik jubilee, May 3. *What is wrong in Denmark?* This action of the trustees has occasioned no little comment. Mr. Hamerik has occupied the position of director for the past twenty-five years, and if at this late period, and on the eve of the celebration of his silver jubilee, the board denies or declines so slight a consideration it looks very much as if something was about to happen.

That a general reorganization of the management of the Peabody Conservatory of Music was an imperative necessity has long been generally recognized, but no one has ever dreamed that the trustees would ever deny to Mr. Hamerik a courtesy that is certainly due him, as well as any one who had ever been permitted to hold a position for the length of time Mr. Hamerik has occupied his.

An interesting and successful concert was given last week by the pupils of Mr. D. Melamet, of Columbus Cantata fame. Mr. Melamet is one of our leading vocal instructors, and being an accomplished vocalist he is a strong advocate of the theory that to successfully impart and instruct one must possess the ability to practically demonstrate what he desires his pupils to acquire.

Mr. Richard Burmeister will not visit Europe this summer, as heretofore announced. He is awaiting the arrival of Mrs. Burmeister, who sails for America in a few days.

Dr. B. M. Hopkinson has renewed his contract with the Brown Memorial Church. This will complete the seventh year of the doctor's service at this church. This is a deserved recognition of this accomplished singer's ability, popularity and fidelity.

XX.

Rosenthal.

THIS great pianist, who will be one of the attractions the coming season, was forced to relinquish his London concerts, for this spring at least. The reasons are of a domestic nature. Rosenthal is a most devoted son, and his mother, being in feeble health, could not bear his absence from home.

The great pianist has taken a cottage near the Adriatic Sea and his mother is there. He is dividing his attention between her and his preparations for his American tour, which he expects to begin in the early part of November.

There, in a corner room, with the open window breathing the balmy Italian air, undisturbed by the outside world, within sight of the asure skies and the foaming billows of the sea, he sits at one of those wonderful Steinway grands for hours and hours, preparing a repertory such as will "astonish America," as he quotes in one of his letters to his manager. "Be careful in making your réclame for me," writes Rosenthal. "All I want in the piano and the public; the balance will take care of itself."

Rosenthal's strides in his art have been universally commented on by the English press, and the triumphs achieved in London last fall have never been equaled by any other artist. Not only musicians, but the general public are enraptured by his phenomenal playing, which is not of the virtuosity style alone, but is broad and intellectual—with finished in every direction.

NOTED and successful instructor of piano and harmony, pianist and composer, wishes a responsible position by next fall in a first-class conservatory or institute as teacher or musical director. Best of references. Address L. W., care THE MUSICAL COURIER, New York city.



Louis Schmidt Concert.—The last subscription chamber concert of the season by Mr. Louis Schmidt took place on Thursday evening, April 30. The violinist was assisted by Miss Lotta Mills, pianist, and Heinrich Meyn, baritone.

The Silberfeld Benefit.—The concert under the direction of Wm. H. Semnacher for the benefit of his two talented pupils, Bessie and Mamie Silberfeld, took place on Thursday evening, April 30, in Steinway Hall. The children showed remarkable talent and training. They were assisted by some good vocal and string artists.

Hilda Clark the Prima Donna.—Miss Hilda Clark, who made her débüt last season as *Princess Bonnie*, has signed with the Bostonians as leading soprano. Miss Clark is a Myer pupil, having studied three years with Edmund J. Myer, and is now back again with her old teacher preparing for next year's work. Miss Clark's success was very marked; she is a good example of hard work and energy.

Albertus Shelley Musicals.—A musical was given on Saturday evening, May 2, at the residence of Mrs. Martin E. Wood, 138 Gates avenue, Brooklyn, by Mr. Albertus Shelley, violinist, assisted by Mrs. Alma Webster Powell, Miss Jessie W. Jervis and the Kofler Quartet, consisting of Mr. H. Edwin Knight, Mr. Geo. M. Selleck, Mr. R. R. Selleck and Mr. William Hirschmann.

Something for Mr. Shelley.—Harry Rowe Shelley, the well-known composer, is now the organist of the Fifth Avenue Baptist Church. Mr. Shelley for some years held the same position at the Church of the Pilgrims, Brooklyn. Last week his friends presented him with a superb loving cup, designed by Tiffany, as an evidence of the esteem entertained for him. We are glad that New York has captured this very gifted young man.

Perinski Benefit.—A concert was given in Commonwealth Hall, East Orange, N. J., on the 23d ult. by Miss Gracia Perinski, pianist, assisted by Mme. Julia Aramenti, soprano; Mr. Grant Odell, baritone, and Mr. Victor Küzdö, violinist. Each of these artists was well received and thoroughly appreciated by the large and fashionable audience in attendance. Miss Perinski, being the beneficiary, received an ovation from her friends, and the affair was a social as well as artistic success.

At the Gaston Blay Concert.—Two pupils of Mme. Adelina Murio-Celli sang on Saturday evening last, the 2d inst., in Steinway Hall at the twenty-sixth annual concert of Prof. Gaston Blay, violinist, who was also assisted by Miss Miltonella Boardsley, pianist; Mr. Frank Taft, organist; and several of his violin pupils. Miss Rose Gumper, who is a soprano, and Miss E. Broadfoot, the contralto, sang with excellent taste and finish and form good examples of the Murio-Celli method of training. Mr. F. Q. Dulcken directed.

The Purim Association Concert.—A charity concert under the auspices of the Purim Association took place last Saturday night in the Metropolitan Opera House. Anton Seidl conducted an orchestra of eighty-five. Rafael Joseffy gave a brilliant performance of the Liszt A major concerto. Kraslowsky attempted the *Elizabeth* aria from *Tannhäuser*, but experienced loss of memory and the aria had to be started over again. Ffrangcon-Davies sang an aria from *Händel's Samson* with great success. About \$4,000 was realized.

Miss Burnham's Musical.—At Miss Mary H. Burnham's Music School the last pupils' musical of the season was given on Wednesday, the 20th. Several prominent artists assisted. Program as follows:

Trio, piano, violin, 'cello, op. 1, *Göts*; Mr. T. Heindl, Mr. Engel, Mr. A. Heindl. Piano solo—*Nocturne*, Grieg; *dream visions*, Schumann; Miss Burnham. Song, Miss Helen Hiller. *Solfeggiotto*, Bach; *Thoughts*, Schumann; folksong, Grieg; Miss Ruby Halsey. Violoncello, op. 11, Rubinstein; Mr. Alex. Heindl. Flower piece, Schumann; Miss Edith Doshier. *Prelude III*, Mendelssohn; Miss Elizabeth Vasellier. Songs—*Si j'étais jardinier*, Chaminade; *Perseverance*, Berg; *At Parting*, Rogers; Miss Virginia B. Wright. *Arabesque*, Heimund; Mrs. Lawrence. Violin solo—*Romanze*, Wagner; *mazurka*, Wieniawski; Mr. Carl Hugo Engel. *Valse*, A flat, Moszkowski; Miss Mary Burd. Trio, No. 1, Haydn; Miss Burnham, Mr. Engel, Mr. Heindl.

Miss Wright sang with charming voice and sympathy. Miss Hiller's sweet voice touched her audience in a simple song by Heimund. Mr. Alex. Heindl, formerly of the Boston Symphony Orchestra, played in an artistic manner, accompanied by his son, Mr. Tony Heindl, a rising young artist. Miss Burnham played with exquisite tone and feeling, her just appreciation of the spirit of the work over-

coming all idea of mechanism. Mr. Carl Hugo Engel added much to the pleasure of the occasion with his admirable tone phrasing and technic.

Bertha S. Bucklin Busy.—Miss Bertha S. Bucklin, violinist, has been very busy the past two months filling concert engagements in and about New York. She played April 28 with the New York Apollo Club at the Madison Square Concert Hall, where her reception was very enthusiastic; April 29 in Poughkeepsie; May 5 in Catskills, and will play June 7, 8, and 9 at Wells College, Aurora.

Norwood Choral Society.—On Tuesday evening, April 28, the Norwood Choral Society gave an interesting concert at Norwood, Pa. The program included choruses and solos from oratorios and other selections by the great masters—Mozart, Gounod, Rossini, Schumann, Schubert, Mendelssohn, Haydn, Händel and others. The principal soloists were Jos. C. Cousens, head of the vocal department at the Broad Street Conservatory of Music, Philadelphia, and Miss Cora Parker, one of his advanced pupils. The choruses were under the efficient direction of Mr. John W. Pommer, Jr., also of the Broad Street Conservatory of Music.

Florence and Marie Heine.—The Misses Florence and Marie Heine played with the Erie Vocal Society, Erie, Pa., Harry J. Fellows musical director, on April 27, with great success. A sonata of Foote, Alla Siciliana Adagio, Popper's *Elfentanz* and a berceuse of Taylor were their numbers. The Erie Evening Herald of April 28 has this to say:

The Misses Heine made a most favorable impression. Both are artists and will win fame and fortune on the tour which they are now making. Miss Florence Heine has wonderful control of the violin.

Mrs. Drummond Dead.—Mrs. Clyde Drummond, a well-known and much beloved singer, contralto of the Memorial Ascension Church and the Temple Emanu-El, died of consumption last Thursday, in this city. Mrs. Drummond, who possessed the faculty of making all who came in contact love her, had a nature of rare delicacy and sympathy. She was at one time with Mr. Seidl's company and sang in the Walkire chorus. Only Sunday of last week she sang in her church. She was buried last Friday, services being held in the Memorial Ascension Church and Gertrude May Stein, her dearest friend, sang.

Helene von Doenhoff.—Mme. Helene von Doenhoff, the contralto, is engaged for special performances with the Hinrichs Grand Opera Company of Philadelphia, and will sing *Asucena* in *Trovatore*, *Ortrud* in *Lohengrin* and *Amneris* in *Aida*. For the two weeks from May 11 to 25 she is especially engaged for the New York season at the Grand Opera House with the Tavary Company. The Débutants' Opera Club is growing surely, and will probably give a series of weekly performances at one of the leading theatres early next season.

Columbus May Festival.—The *Ohio State Journal* of April 26 prints the following:

The third annual Columbus May Festival, under the management of the Arion Club, will present a most extraordinary array of talent. Observe this splendid list:

The Arion Club, Otto Engwerson conductor. A mixed chorus of 150 voices, same conductor. The Boston Festival Orchestra. Madame Klaifsky, Wagnerian prima donna. Madame Lillian Blauvelt, soprano. Madame Katharine Bloodgood, contralto. Miss Gertrude May Stein, contralto. Mr. H. Evans Williams, tenor. Mr. Barron Berthold, tenor. Mr. Otto Engwerson, tenor. Mr. Henry Lippert, tenor. Mr. George A. Taylor, tenor. Mr. Ffrangcon-Davies, baritone. Herr Max Heinrich, baritone. Signor Campanari, baritone. Mr. Arthur Whiting, composer-pianist. And the Columbus Gounod Society.

This is certainly genuine artistic enterprise and calls for commendation. The festival dates are May 29 and 30.

Geraldine and Paul Morgan.—The following notice of these artists is from the Harrisburg *Patriot* of April 25:

For the benefit of the city hospital and under the auspices of the Wednesday Club Miss Geraldine Morgan, violinist; Paul Morgan, cellist, and Charles H. Rabold, baritone and pianist, gave a delightful musical program at Chestnut Street Hall last evening. Whether the program was exceptionally good or the audience unusually appreciative certain it was that the applause was frequent and hearty. Of course the favorite of the evening was Miss Morgan, whose execution in the minds of the students on hand was delightful and whose playing at once stamped her a true artist. Miss Morgan is equal to all the requirements the artistic playing of the violin demands. Perhaps the deep, broad tones heard in the opening duo found quicker response in the hearts of her hearers than did the light, quick notes of Sarasate's *Gypsy Airs*. Both were pleasing, as well as all her work. Were she not the conscientious artist she is it is probable her charming personality would make up in great measure for whatever might be lacking. Happily she is captivating both as artist and woman.

Of Mr. Morgan's exquisite playing too much cannot be said. It is seldom Harrisburg audiences hear such work as he gave last night in the three solo numbers allotted him. With a masterly technic and a clear, dignified interpretation of his composition he more than pleased.

Both artists propose giving a concert at the house of Mrs. Robert Abbe (mother of Courtlandt Palmer), 11 West Fifty-sixth street, whose handsome music room is well known. Lillian Blauvelt will sing and Hans Herman

Wetzler will preside at the piano. Miss Morgan and her brother go South for several concerts this month and their many engagements run on into June.

Miss Stein Arranges with Wolfsohn.—Gertrude May Stein has arranged with Wolfsohn's Musical Bureau to attend to all her business for the next two years. She has already closed a number of important engagements for next year.

At Miss Badham's Studio.—The studio of Miss Carroll Badham was a scene of bright enthusiasm on Monday afternoon, April 27, when Mrs. Julie Wyman, surrounded by Miss Badham's large class of pretty girl students, sang song after song with her rare spontaneous charm. The singer has seldom been heard to greater advantage.

She seemed inspired by her audience of eager and appreciative students, and ended with *The Little Blue Pigeon*, by Fairlamb, which she sings with such delicate grace and finish.

Loewensohn Coming.—London, April 28.—Rudolph Aronson has just completed arrangements for a series of forty concerts in the United States, beginning next November, with M. Marix Loewensohn, one of the most famous of European violoncellists—a pupil of Vander Hayden and graduate (with extraordinary honors) of the Brussels Conservatory. Mr. Loewensohn recently appeared as soloist at the Colonne Concerts in Paris with much success.

More Honors for Miss Stein.—The following are recent notices of Miss Gertrude May Stein in Samson and Delilah:

The special attraction, however, was Miss Gertrude May Stein in the rôle of *Delilah*, in which she again scored a great success. Miss Stein is the fortunate possessor of a rich contralto of good compass, flexible and fully under control, and is apparently a deep student of sacred song.—*Montreal Gazette*, April 28.

Miss Stein, who took the part of *Delilah*, has a grand voice—powerful and expressive, and sings with dramatic effect. To those who do not recognize what the requirements of the part are the ease with which she accomplished it might be deceptive, but it is impossible to disguise the effects or be insensible of their emotional and moving strength. Her enunciation was very perfect and added much to her charm.—*Montreal Herald*, April 28.

Miss Gertrude May Stein is one of the finest contraltos that have ever appeared in our city, and as *Delilah* was the embodiment of perfection. The intervals between the acts and their respective scenes were so brief as to almost exclude applause, yet whenever an opportunity offered the audience applauded her in a most cordial manner. That beautiful solo which is so fast becoming popular, *My Heart at Thy Dear Voice*, was given a most magnificent rendering by Miss Stein, her voice being sweet and at the same time powerful, while her enunciation is so clear that a reference to the libretto is almost unnecessary—a pleasing qualification in vocalists of to-day.—*Montreal Daily Star*, April 28.

Antonia H. Sawyer.—The following notices are from the New York papers on Mrs. Sawyer's recent musicals:

Far up in the tower of the Madison Square Garden, midway between "the madding crowd" in the street below and the gilded Diana above, is situated the charming studio of Mr. Frank A. Bicknell. There was a very pleasant gathering there Wednesday afternoon, when Mrs. Antonia H. Sawyer gave a musical. She was assisted by Mr. Louis Blumenberg, violoncellist, and Mr. Luther Gail Allen, baritone. Mr. William C. Carl, the accomplished organist, and Mr. Henry H. Duncklee were at the piano, ably accompanying the vocalist.

Mrs. Sawyer has a clear, true contralto voice and sang a number of selections from Saint-Saëns, Goring Thomas, Nevin, Lalo and others. She sang in good taste, her artistic phrasing in the *Printemps qui Commence*, by Saint-Saëns; the Goring Thomas *Time's Garden* and Nevin's *O That We Two Were Maying* being particularly noticeable. Mr. Allen's agreeable baritone was heard in several numbers. Mr. Blumenberg played some violoncello solos in a most acceptable manner.—*Herald*, April 28.

Mrs. Antonia H. Sawyer's musicals at Frank A. Bicknell's studio up in the Madison Square Garden tower, last Wednesday afternoon, was a success, socially and artistically. After satisfying their interest in the picturesque surroundings the audience settled down for the music. Mrs. Sawyer has a contralto voice of beautiful timbre, which she uses with artistic skill. The program was well chosen to exhibit Mrs. Sawyer's talents, and to display to the best advantage the ability of her assistants: Mr. Louis Blumenberg, violoncellist; Mr. Luther Gail Allen, baritone; Mr. William C. Carl, Mr. Henry H. Duncklee, at the piano.—*Home Journal*.

Of Mrs. Sawyer at the recent Manuscript concerts the *Home Journal* also writes: "Mrs. Antonia H. Sawyer sang two songs composed by Mr. Brandeis, which formed one of the best features of the program."

Mrs. Sawyer also sang with much success with the Musical Club, of Jersey City, N. J., on April 27, songs of Chaminade, Collins, Lalo and Rogers.

Mrs. Mina Schilling.—Mrs. Mina Schilling, soprano, sang with the Springfield Orpheus Club on April 22 Gade's *Erl King's Daughter* and a group of three songs; on April 26 at Rye, N. Y., in Gounod's *Gallia*, part of the *Redemption* and of the *Creation* at a special musical service; on May 4 at Sherry's, Fifth avenue, New York, with the *Cantata Club*, in Oliver King's *Romance of the Roses* (first time with orchestra); May 5, with the Mount Vernon Oratorio's Society, Romberg's *Lay of the Bell*, and will sing on May 21, at the Princeton College symphony concert, Wagner's *Dicht theore Halle* and the *Balladelle* from *Pagliacci*. Following notices are on the Springfield Orpheus concert and Rye, N. Y., service:

Mrs. Schilling sang a group of songs, *Villanelle*, *Daphne's Love* and, of course, a lullaby, since no prima donna nowadays travels without a lullaby selection in her repertory. In the first she accepted the opportunity afforded for a display of trills and vocal pyrotechnics

and made herself a favorite, her voice having sweetness as well as power.—*Springfield Union*, April 23.

Mrs. Schilling sang a group of songs, *Villanelle*, by E. Dell Aquia; *Daphne's Love*, by L. Ronald, and *Lullaby*, by Godard. She has a light, but agreeable voice, and sings in a style suitable for the concert room, which cannot boast of all opera singers, and especially of those devoted to Wagner. Her singing of the part of the *Erl King's Daughter* was also excellent.—*Springfield Republican*, April 23.

Mrs. Schilling, who sang the title rôle, strengthened the impression she made earlier in the evening. Altogether the concert was a treat.—*Port Chester Journal*.

The choir was assisted by the popular and well-known soprano, Mrs. Schilling, of New York and Port Chester, whose pure voice has been heard to such advantage here many times with the Oratorio Society. Her singing is of the best, and in tone quality, delivery and artistic taste she is second to none.

Kathrin Hilke.—The following press notices refer to the excellent work done by Miss Kathrin Hilke at the Binghamton Festival:

Miss Kathrin Hilke, the soprano, became a favorite instantly and aroused the enthusiasm of her audience to the highest pitch. She has a clear, high, ringing soprano voice, which never falters and which is under perfect control.—*Binghamton Evening Herald*, April 25, 1890.

Miss Hilke has a sympathetic voice of rare power and compass, and in her singing of the different numbers she fully upheld the high reputation she has already acquired. The audience fully appreciated her efforts and greeted each selection with continued applause.—*Binghamton Republican*, April 25, 1890.

Miss Kathrin Hilke, the soprano soloist, was given a warm reception when brought out by the conductor.

Her first selection, in which she created a fine impression, was a French love song, an aria, *Il est doux, Il est bon*.

Recalled by the continued handclapping, Miss Hilke responded with a charming sentimental song in English. A fitting climax to the fine program was the rendering of Gounod's *Gallia*. The chorus excelled itself in its part of the work, and Miss Hilke's solo was perfection itself.

In the closing measure she held high B. The audience sat for some moments after the piece was ended and Miss Hilke had left the platform applauding enthusiastically, and she reappeared for a moment to acknowledge with a bow and smile the evidence of the audience's appreciation.—*Binghamton Leader*, April 25, 1890.

Miss Hilke was very gratifying in her several selections. Her ballads were very pleasing and her encores dainty.

In *Gallia* Miss Hilke rose splendidly to the grand finale, her B ringing out over the combined strength of the full chorus and organ.—*The Elmira Telegram*, April 26, 1890.

Miss Hilke will sing in Montclair, N. J., on May 12 in Massenet's Eve under Mr. Arthur Woodruff's direction.

The "Red Fan" Recital.—The "Red Fan" recital, given by Miss Nettie Arthur Brown, which took place April 21 in Carnegie Hall, was a great success. Among the readers and musicians present were Mrs. Sarah Coyle Le Moyne, Miss Carrie Louise Ray, Miss Minnie Dorlon, Miss Grace Burt, Miss Minnie Swayze, Miss Lily Hoffner Wood, Mrs. Isabella Hodgson, Mrs. George Wood, Miss J. Wilson, Mrs. Battershall, Mrs. Anna Randall-Diehl, Miss Nellie Nichols, Miss Blanche Friderice, Mrs. Minnie Marshall Smith and Alfred Chevalier. Others present were Mrs. Frederick W. Vanderbilt, Mrs. Albert Bellamy, Mrs. J. S. Adams, Mrs. Louis Stern, Mr. and Mrs. Henry Tyson, Mrs. G. H. Schwab, Mrs. J. C. Bell, Mrs. J. S. Johnstone and Mrs. Alexander Black.

Carnegie Chamber Music Hall was decorated with red fans of various sizes, from the ordinary sized fan to the large Japanese screen fans which require a stand to hold them. In addition to these there were beautiful palms and rare plants, forming an artistic setting of red and green for the performers, most of the artists being dressed in white. The entertainment was a pretty and artistic success.

Off for Europe.—Henry Wolfsohn will leave for Europe to-morrow on the Columbia to complete some important concert engagements for next season. He will be away only a short time, as his presence is needed here to prepare for a busy fall and winter season.

Materna in Bayreuth.—Mrs. Cosima Wagner has sent a personal invitation to Materna to sing *Brünnhilde* in the Nibelungen performances this summer in Bayreuth. The great Wagner singer has accepted.

Studio Musicalé.—Mme. Ogden Crane gave another of her charming musicals at her studio on Fourteenth street, this city, Thursday afternoon, April 24. Mme. Crane gave a five minutes' talk on tone production.

A number of her pupils sang, interpreting her method, among whom were Miss Edith Hutchins, Miss Louise Walter, Miss Anna Cannon, Miss Mary Vandegriff, Miss J. Folkes, Miss Catherine Harris, Mrs. Hattie Diamant Nathan, Mrs. Russell Cleveland and Miss Mary Toohey.

Fritz Scheel at Carnegie Hall.—Herr Fritz Scheel, the leader of the Olympia concert orchestra, was formerly associated with Hans von Bülow at the concerts in Dresden. Herr Scheel has been invited to direct a symphony concert, which will probably take place in the Carnegie Music Hall on Friday afternoon, May 15. The orchestra will be composed of seventy-five musicians, selected from the Philharmonic and Symphony societies and eminent vocal and instrumental soloists.

Tavary Grand Opera Company.—The Tavary Grand Opera Company will begin its spring season of opera a week from to-morrow night at the Grand Opera House. This organization has just ended a tour of the United

States, Mexico and British Columbia. It numbers over 100 people. Among the operas to be attempted are Lucia di Lammermoor, Carmen, Faust, the Bohemian Girl, Lohengrin, La Traviata, Martha, Cavalleria Rusticana, Mignon, I Pagliacci, Alda, Il Trovatore and Tannhäuser.

Barron Berthold.—Mr. Barron Berthold sang last week at the New Bedford music festival, and on the 27th, 28th and 29th in Montreal with great success in Samson, Tannhäuser and Chadwick's *Lily Nymph*. These are some of the press comments:

The society had selected Mr. Berthold to sing the part of *Samson*. This gentleman, who is one of the leading tenors of the Damrosch Opera Company, is a finished artist, the happy possessor of a fine, flexible voice, and last night in several of his arias fairly electrified the audience. Mr. Berthold will be heard at all the remaining concerts.—*The Gazette*, Montreal, April 28.

Mr. Barron Berthold in interpreting the character of *Samson* without the aid of theatrical effects made a deep impression by his artistic methods, which were restraint, fidelity, dignity, and a beautiful sureness which set the audience at ease. His voice was under perfect control; in *Samson's* declaration of undying love, whatever be the consequence, it was thrilling in the extreme, while in the expression of sorrow for all that love entailed it disclosed a melting tenderness.—*Montreal Daily Witness*, April 28.

Mr. Berthold as *Tannhäuser* was magnificent. The part has been written without any regard for physical obstacles, and is excessively difficult, but he not merely accomplished it but sang with ease and a large grasp of the music.—*Daily Herald*, Montreal April 30, 1890.

Mr. Berthold also sings in Springfield, Mass., on May 6, and in Manchester, N. H., on the 13th and 14th.

Boonton Choral Union.—A successful concert was given on Friday evening, May 1, by the Morristown Methodist Episcopal Choir and the Boonton Choral Union in the Presbyterian Church, Boonton, N. J. Edward M. Young conducted, and Nellie M. Nash was the accompanist. The program was good and fully appreciated by an audience of 1,500. Everything went without a hitch, and the press in loud in its praise of Professor Young's excellent choir. Appended is an advance notice of two concerts showing the merit and appreciation of Professor Young's work:

On Friday evening, May 1, the Boonton Choral Union will go on a special train to Morristown, and join Prof. E. M. Young's choir in a grand concert to be given that evening in the Methodist Episcopal Church. On the following Tuesday evening, May 5, Professor Young's choir will come to Boonton on a special train and take part in another of the popular concerts of the Choral Union in the Presbyterian Church.

This will be the musical event of the season. We all know the proficiency of the Choral Union, achieved by constant practice for the past six years, and of the former fine concerts given here, and we have learned of the reputation for rendering fine music gained by Professor Young's choir since he became its leader. Therefore we may look for one of the finest concerts Boonton has ever enjoyed on the evening of May 5. Full particulars hereafter.—*Boonton Bulletin*.

Conrad Behrens Will Sing.—Mr. Conrad Behrens, the German opera basso, has been engaged to sing at the musical festival, Memphis, Tenn., on May 18, 19 and 20, and at the Pittsburgh festival June 8, 9 and 10.

Two Prominent Young Bassos.—Mr. E. Leon Rains and Mr. Joseph S. Baernstein are young singers who have achieved an enviable success in concert and musical work during the past season. Both possess bass voices of exceptionally fine quality, and both are endowed with decided musical and dramatic talent. Mr. Baernstein is solo bass at the Temple Emanuel.

He recently gave a very successful concert at Mendelsohn Glee Club Hall, where he sang the Filippo aria, from Verdi's *Don Carlos*, and *Honor and Arms*, from Händel's *Samson*, with a breadth and finish worthy a more experienced artist. His voice is warm, rich, of peculiar resonance and great volume, and is specially adapted to oratorio work, in which he will probably be heard next season. Mr. Rains is engaged as bass soloist at Calvary Church for the coming year.

That he is a great favorite with audiences in concert work the following extracts from his many flattering notices will testify:

Mr. Rains' magnificent bass voice captured the audience in his delivery of *The Mighty Deep*.—*New York Herald*.

Mr. Rains received most enthusiastic recognition for his artistic rendering of Schubert's incomparably beautiful song, *The Wanderer*.—*New York Staats Zeitung*.

Mr. Rains roused the enthusiasm of his audience by his singing of *Off to Philadelphia*.—*New York Tribune*.

Mr. Rains has a well trained voice of large compass, which he uses most intelligently.—*The Musical Courier*.

Mr. Leon Rains aroused great enthusiasm by his splendid singing.—*Brooklyn (N. Y.) Times*.

Both Mr. Rains and Mr. Baernstein are pupils of Mr. Oscar Saenger. Mr. Saenger is justly proud of them, as their entire vocal training has been received from him.

VIOLINIST wanted to buy stock, and good will in prospering music school in large city. Must be good soloist and experienced teacher. References. Stock entitles him to codirectionship. Address V. S. T., care THE MUSICAL COURIER.

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Foreign Notes.

Robert Cahn.—A new choral work by Robert Cahn, entitled *Mohamed's Gesang*, was performed for the first time at Ludwigshafen. This latest work of the young composer, who is already favorably known by a series of admirable works, has taken as its subject Goethe's *Mohamed's Song over the Waters*, designed originally as part of a great dramatic work, and Cahn's music gives effective expression to the verse. The handling of the chorus and orchestra was remarkable, and the performance evoked the liveliest applause.

Della Rogers at La Scala, Milan.—The new opera of Andrea Chénier has been a great success at La Scala, a result no doubt materially aided by the talents and beauty of Miss Della Rogers, the young American prima donna, who created it in a double rôle. The music, by Giordano, is sweet and soothing and wholly Italian.

The plot of Andrea Chénier is laid in Paris at the time of the Revolution. In the first act Miss Rogers, in full ball costume of the period, coiffée à la Marie Antoinette, immense balloon skirts, jewelry, décolleté, &c., as the *Contessa di Coigny*, is preparing to open a grand ball, when, as with one consent, the servants revolt and join the revolutionists. The *Contessa*, half fainting, motions the guests to dance the minuet, and the curtain falls on inextricable confusion.

In the third act the singer is one of "the people," a proud old woman, poor and quite blind, who urges the drafting of her only support, a little grandson of fifteen, as a soldier. The scene is pathetic in the extreme as the old woman uses her feeble voice to insist on the strength and courage of the boy, forgetful wholly of self in her immense patriotism. Tears are freely shed and applause is preserved for the next scene, when left alone in her helplessness she calls in heartbroken tones for a hand to lead her off, and two women from the crowd put their arms about her.

The effect which Miss Rogers produces in this too short drama augurs for her a certain success in more ambitious lines. United with her success in Racliffe, taken at short notice, attention of the critics is centred upon her, and Ricordi and Sonzogno, though not the best of friends, unite in wishing the new singer a musical and dramatic success.

In search of new stars, as America constantly is, Miss Rogers, interesting from many points of view aside from her talents, should have a hearing there while youth, freshness and enthusiasm aid in the good work. She is not a half trained singer. Wealth and devotion have been put into her training, and none of the drawbacks which assail so many would-be artists in their student careers have interrupted or presented her studies.

She is remarkably beautiful, her voice is full, large, sympathetic, her diction first class, and she is endowed with intelligence.

A Patrician Paris Pupil.—By far the most distinguished musical student in Paris at present is Mrs. ex-Governor Sprague, of Rhode Island, U. S. A. There is no name more widely known in the land of the Stars and Stripes than that of Sprague, and there are few names that are so closely connected with many thrilling chapters of the hitherto unwritten history of the great republic.

"Were Mrs. Sprague married to a man utterly unknown to fame, she would be nevertheless a remarkable woman.

"Her splendid physique is of course a matter of inheritance, doubtless perfected by the practice necessarily connected with the fact that she is one of the best horsewomen in the United States. And this is equally true whether we look upon her as riding after hounds in Virginia, or driving a pair of fast steppers at Narragansett Pier.

"The serious musical student of to-day has to go through a drill quite as careful as that to which the Grecian athlete was obliged to submit. There must be no wine, no bicycling, no riding, no violent exercise of any kind, no late hours, no dances, nothing which would in any way disturb one's equilibrium or affect the delicate tendons of the human throat. Mrs. Sprague has made the necessary sacrifices, for her mode of life is as regular as though she had betaken herself to a nunnery, and her assiduity to her studies is as enthusiastic as that of an ambitious Oxford youth working to win a degree. She, who was the soul of social life in the most fashionable centre of her country, and who when on horseback was the admiration of all, feels amply repaid for her austere life by the success which has crowned her musical studies.

"Her Spanish blood, heated by the innate warmth of her native State, Virginia, doubtless accounts for her very unusual dramatic powers. Then, too, she has passed through a series of romances such as would develop the dramatic even in a nature much less finely formed than hers.

"People will first go to hear her through curiosity, then through love of music. Her voice is wonderful in volume, as in range. There is music in every note that extends from low C to high E. When she sings something in a minor key the hearer imagines himself listening to the deep-toned sob of the ponderous Pacific as its waters beat majestically upon the western beach of her native land."—*Joannes Valasquez in the Paris Magazine*.



CINCINNATI, May 2, 1896.

THE musical season has closed preparatory to the great triennial revival called the May Festival. Dressmakers and milliners are working overtime, and the festival auctioneer declares the public's musical appetite has been sharply whetted.

The subscription list of season tickets fell below that of 1894, but the premiums paid for the choice of seats at the auction amounted to more than the sum netted two years ago; 1,697 seats were sold at a total premium of \$8,288.55. The first choice was bought by Mr. A. Howard Hinkle for \$50. The fact is significant, as Mr. Hinkle has not been on the best of terms with the festival management for several years. Mr. Hinkle, be it remembered, is the foster father of all opera that comes to this burg.

The last Apollo Club concert of the season was given Thursday evening at the Pike Opera House. Owing to one of those accidents which constantly befall the suburbanite I missed the first number of the program, a Bach motet for five voices. The general opinion seems to be that it was the best thing the club did that evening.

In the remaining numbers the work of the chorus was singularly uneven. In Fair Semle's High Born Son, from Mendelssohn's Antigone the men's voices were utterly at sea, the intonation was impure, the attack wavering and the tone quality raw. In the closing Morley madrigal, on the other hand, and in the Villiers Stanford spirited Cavalier song, the male choir sang firmly and with unwonted life. Up to a certain point the voices seemed to blend admirably—beyond that point quality was lost.

Excellent work was done by the women's voices. There were no sharp edges, no forcing of the higher notes.

Of the club soloists a word of hearty praise is due Mr. Maish. His enunciation in the Cavalier song was clear, his emphasis well chosen and spirited. In Bruch's Birches and Alders, Miss Elsie Marshall fell in the way of all nervous young singers—the high notes were "scooped."

Miss Carlotta Desvignes, contralto, was the visiting soloist of the evening. The best thing she did was the Carmen Habanera. There was little *Sehnsucht* in the Tchaikowsky song.

Theodore Thomas left for Chicago Tuesday morning. He will return on the 11th and remain till the end of the festival (May 24). Theodore, like Duse and the late Shah of Persia, abhors the newspaper reporter. No one got a word out of him during his stay here.

The Apollo Club will give its concerts in Music Hall next season, and expects to have the assistance of the Symphony Orchestra at two of them. The Orpheus Club has not decided whether it will move to the new Music Hall or remain at the Pike.

In Mr. William Ebann the College of Music and the Symphony Orchestra have secured a valuable addition to their forces.

To the young man who dreams of virtuosity and fame his 'cello offers few inducements. Where is the 'cello virtuoso who lives on solo work alone? Mr. Ebann's example is one to hold up to others. He received the foundation of his training at the College of Music, showed talent of no ordinary degree, studied under the best masters of Germany, and now returns to his native city a well developed, solidly grounded musician, ready to take an active part in the musical interests of the city. I do not know the young man, but he looks as if he were able to avoid the pitfalls of adulmentation and the deadly disease that arises therefrom.

It was to bring out just such material that the College of Music was formed.

Last Wednesday Mr. Ebann made what may perhaps be called his professional débüt.

Mr. Ebann has not the fluency of the French school, nor the rare flexible bowing wrist, but one is impressed at once with the virility, firmness, distinction, as it were, of the young 'cellist's tone; and this despite the fact that his instrument has not the mellow quality nor has it depth of tone. That he has attained no ordinary degree of finish in technic was shown in his dainty execution of Klengel's mazurka and in his own 'cello concerto in A minor. It is hardly fair to pass judgment on the latter with the orchestral accompaniment given to a piano. It was evidently built, how-

ever, to show something beyond the *tours de force* possible to the 'cello. The closing cadenza, abounding in double stops, was effective.

Mrs. Hissem de Moss, soprano, and Mr. Theodore Bohmann, pianist, assisted Mr. Ebann. The latter sang the Lakmé Bell aria with no little florid fluency. He has a remarkably brilliant, far-carrying voice. It has broadened perceptibly during the past two years. Both Mrs. de Moss and Mr. Ebann are pupils of Lino Nattoli, for the latter teaches both voice and 'cello.

Miss Mildred Marsh, a promising young pianist, formerly of the Conservatory of Music, is on her way to Cincinnati after a three years' course at Berlin at the Klindworth-Scharwenka Conservatory. The old conservatory seems to be in a particularly flourishing condition.

The Musical Union has broken loose again. It has issued a pronunciamento that says practically that no musician shall in the future be brought to Cincinnati while there is another man who plays the same instrument and can be used instead of the newcomer. It matters not if the imported musician be a member of the union or not.

The secretary of the Cincinnati union has notified the various unions throughout the United States that no musician can accept an engagement without having his permission. Never in their history did the esteemed Amalgamated Order of Bricklayers or the United Order of Expert Coal Shovelers carry unionism to such a limit.

In the circular, which is openly aimed at the Symphony Orchestra, the following excuse is given:

The influx and employment of foreign musicians by certain organizations of this city has resulted in an embarrassing condition within the ranks, inasmuch as it did throw a great many of our past performers out of employment.

Let us see how embarrassing the circumstances were:

The Symphony Orchestra Association by dint of years of hard work and self-sacrifice on the part of its active members succeeded in raising enough money to give twenty symphony concerts. The orchestra numbered fifty-four musicians, of which nine were brought from other cities. The total amount of money paid to musicians was over \$12,000, of which five-sixths went to Cincinnati musicians and one-sixth to the men who have since added to the musical resources of the city by becoming residents. In other words, \$10,000 went into the pockets of the Cincinnati musicians without affecting the sources of their regular income.

Now the bosses of the union show their teeth because they didn't have the other sixth. Was there ever anything more absurd or narrower?

The officers of the union, at least a part of them, are the tool of the middlemen or contractors who live by commissions. The Symphony Orchestra engages its men directly, hence the agitation.

The third chamber concert of the Adolf Hahn String Quartet was given in Levassor Hall last Wednesday night. The chief numbers on the program were the Schubert quintet (op. 163) and Beethoven's third Rassoumowsky quartet. The quartet was not at its best; the intonation was not always true. The Beethoven number needed more preparation. Mr. Hahn has all the essential qualities of the quartet player; he has a keen understanding of the relative value of his instrument; his rhythm is firm but never exaggerated. The other members of the quartet are well equipped musicians, but there was an apparent lack of rehearsal. Mr. Mattioli played two short numbers for 'cello. I did not hear the quintet, but was told it went well.

On the same evening Mr. Richard Kresslerling, a young pianist who recently established himself in this city after obtaining a teacher's certificate in the Leipsic Conservatory, gave his first public recital at the Hockett Brothers & Puntenney Company's wareooms.

A prelude by Rachmaninow, Schubert's Moment Musical and Impromptu (op. 142), a Chopin mazurka and Schumann's Aufschwung were the only numbers given.

There was little in the pianist's conception of any of these to command serious attention. The art of pedaling is a sealed book to him and everything was of one color. Mr. Kresslerling was assisted by Mr. Waas, violinist, and Miss Louise B. Voigt, soprano. The latter has a mezzo soprano voice of great possibilities. She sang a song by Campanari called Long Years Ago with well chosen emphasis and dramatic instinct.

The Cincinnati bands will have their hands full this summer. The Bellstecht-Ballenberg, of forty men, will give nightly concerts at Euston Park for twenty weeks. They have engaged a large number of noted players from other cities and may find themselves in conflict with the union. Michael Brand, who by the way went to San Antonio, Tex., to-day, with twenty-eight men, will conduct the twenty concerts at Eden Park. Weber's Band has been engaged for Burnet Woods and the summer night concerts at the Zoological Gardens. The Marine Band spends the summer at the Lagoon.

ROBERT I. CARTER.

A Lambert Pupil.—Miss Ada Smith, a pupil of Mr. Alex. Lambert, scored a flattering success at a recent concert in Chamber Music Hall, when she played compositions by Chopin, Liszt and Jadassohn.

Mr. Arthur Says.

Editors *The Musical Courier*:

IT may be of interest to the readers of your paper and to the business part of the musical world to know what my intentions are for the future.

I will be found at the "old stand," Room 88, Decker Building, ready to supply the wants of patrons. I am now seriously considering a musical enterprise of magnitude, and should like to have it distinctly understood that if I can find European artists of a high class, and can make a rational agreement with them, I shall continue to exploit them in this country. If I fail to find such artists I will bring no others, but shall not announce my intention definitely until late in the summer.

There should be no sentiment in this business. The commercial side appeals almost as strongly to me as it does to the artists. I am a firm advocate of radical reforms in contracts with artists for appearances in this country. The majority of them are paid more than they draw, and I believe that a musical agency established upon a dignified and strictly business basis would succeed illimitably. I do not consider that there is yet such an agency in America.

If I secure such artists or other enterprises as in my opinion will be financially successful in this country, I will announce my policy; if I do not it will not be necessary to say anything. At present I have nothing beyond an interest in the Josef Hofmann contract and a letter agreement with Ysaye for another appearance in this country, which, if he comes, I will stand by. There is one thing I should like to have understood: if I make up my mind to continue in the musical business native musical talent of ability and native musical enterprises will receive every consideration from me. Yours very truly,

JOSEPH ARTHUR.

The Carl Organ Concerts.

THE first of the springtide concerts to be given by Mr. Carl at the First Presbyterian Church, Fifth avenue and Twelfth street, will occur this week, Friday evening, at 8:15 o'clock. Following is the program:

Overture to Zampa.....	Hérold
Pastorale (new).....	Joseph Calais
Fuga Giocosa (MS., new).....	F. R. Adams
	(Dedicated to Mr. Carl.)
Aria, Pleure, mes yeux (Le Cid).....	Massenet
Invocation, B flat.....	Alexandre Guilmant
Toccata in D minor.....	Alphonse Mailly
Song, Ave Maria.....	Machers
	Mr. Hermann Hofmann.
	Mendelssohn
Allegro Vivace (Reformation symphony).....	
Idylle (MS., new).....	Gerard Barton
	(Dedicated to Mr. Carl.)
A Royal Wedding Procession.....	Walter Spinney
	(Written for a wedding ceremony in an English cathedral.)
Songs—	
Aufenthalt.....	Schubert
My Love Is Like a Red, Red Rose.....	Georg Henschel
	Mme. Marion Van Duyne.
Marche Nuptiale (new).....	Clement Loret

The second and last concert will be given next week, Friday evening, May 15, when Mr. Carl will be assisted by Miss Marguerite Lemon, soprano; Mr. Hans Kronold, cello, and Mr. Anthony Stankowitch, pianist.

People's Choral Union.—A rehearsal of the People's Choral Union under the inspiring baton of Mr. Frank Damrosch was held on Sunday last, May 3, in preparation for the grand concert to be held on May 17. The vocal material is wonderfully fresh and vibrant, and the different grades of advancement show a rare development for a period of four years' organization. The promise for the forthcoming concert is most interesting and encouraging.

Carpini Pupils.—Among Signor Vittoria Carpi's pupils who followed him to Milan, Italy, to finish their vocal studies and who have been successful there and in Brescia, singing at the vocal lectures (which he has delivered at the Royal Conservatory of Music) or in concerts, are Miss Tadgett Watrous and Miss Lottie Boyd, who recently have had the honor to sing in the important and aristocratic musical circles of Mme. Winderling, Countess Durini Litta, Mme. Branca, Mme. Treves. Everybody has predicted for them a great and successful career.

Two other pupils of Signor Carpi are making a bit in America in the great tour of the Sherwood Concert Company. These pupils are Miss Jennie Osborn, soprano, and Miss Mabel Crawford, contralto.

New York, April 22, 1896.

To whom it may concern, take notice:

That the partnership heretofore existing under the firm of JOHNSTON & ARTHUR has been dissolved by mutual consent.

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CORA M. WHEELER, Director.



NEWARK.

NEWARK, N. J., May 3, 1896.

THE concert in Wissner Hall marked the opening of the musical week in Newark. The soloists were Gilda Ruta, pianist; Mrs. Sarah Martin Gribbon, soprano; Signor Piscane, baritone, and Miss Elisabeth Klemm, accompanist. It was a very successful concert.

The second private concert of the Ladies' Choral Club took place Friday evening, April 24, in the Essex Lyceum. Miss Ada D. Douglass conducted a program of interest, which in its entirety was well sung. The progress of this club from the beginning to the present time reflects all that is creditable to singers, accompanist and conductor, and should be an incentive to more ambitious efforts in the future. Part first of the program contained numbers by Niels Gade, Hawley and Dudley Buck, while the second was devoted wholly to the performance of Arthur Fisher's cantata, *The Wreck of the Hesperus*, with incidental solos by Miss Potter and Mr. Sandford Brown.

The enjoyment of the cantata was added to by the reading of a paper at the beginning of the program, written by Mrs. D. E. Hervey, the club's regular accompanist. In this article the writer treats of the entire story of the *Hesperus*, giving a vivid portrayal and résumé of the musical ideas contained therein as described by a musician.

The soloists were Miss Bertha Bucklin, violinist; Mr. Sandford Brown, baritone, and Mr. Henry D. Martin, tenor. Miss Bucklin played in a manner which captivated her audience. Wieniawski's *Légende*, *Mélodie* by Paderewski, and Mazurka by Wieniawski. She received many enthusiastic demonstrations of approbation.

A quartet from the "Apollo Sixteen" of New York, which includes Mr. H. D. Martin, first tenor; Mr. Jas. R. Cooper, second tenor; Mr. Sandford Brown, first bass, and Mr. N. U. Thomas, second bass, sang several selections in a pleasing manner. They have a nice idea of ensemble, although at times they were decidedly off intonation.

Mr. Martin justly sang himself into the good graces of the audience by a robust performance of *La Donna è Mobile*, from Verdi's *Rigoletto*. Mr. Brown also sang two solos.

Mrs. D. E. Hervey never did more effective work in her capacity as accompanist than at this concert, when she played a Wissner grand piano. Mr. F. B. Joyce was assistant accompanist.

The annual two evening of Miss Louise Hood's ensemble class took place at her residence April 23. The attendance was exclusive and enthusiastic. The performers were Miss Hood, violinist; Mr. Arthur Severn, cellist. The pianists were Miss Kellogg, Miss Laninger, Miss Heinrich, Mrs. Field and Miss Fioreane MacCall, who was down on the program, but was too ill to appear. The performers were all in excellent form, each demonstrating a fine technic and facility of execution. As ensemble players their work is a delight and an education to all amateurs ambitious to study ensemble.

Mr. Rusing Wood, baritone, sang several solos in fine voice and with considerable expression, although he understands little of the art of breathing, but his solos met with approbation, and the entire evening was one of artistic charm and musical excellence.

The second season concert of the Madrigale Club took place April 29 in Association Hall and was one of the most noteworthy in the history of the society. The singers, in many instances being soloists of local reputation, are something more in intelligence and musical ability than the ordinary chorus singer.

In most of the numbers the singers sang with beautiful expression and with exquisite regard of pianissimo. In one or two instances, however, the club and conductor had a slight misunderstanding, although the club cannot be responsible for the occasional vagaries of Mr. Sealy.

The Kneisel Quartet was the great attraction of the evening—in fact, the greatest of its kind ever engaged in Newark. Their performance called forth a perfect ovation, and the musicians were forced to bow their acknowledgments many times. Mr. Schroder, cellist of the quartet, is a rare solo performer; he gave Chopin's Nocturne and Crossmann's *Tarentelle*.

The devotees of the Orpheus Society appeared *en masse* at the last season concert, April 30, to listen to a program replete with beauty, and delivered with the beautiful quality of tone peculiar to this organization, which, after seven seasons of rehearsals and performances, under the same indefatigable baton of Mr. S. A. Ward, now produces an ensemble of tonal beauty very near perfection.

The chorus numbers were *The Anvil*, by Gounod, arranged by Buck; a *Lullaby*, by Mozart; *Maiden Fair*, by Haydn; *The Nun of Nidaros*, by Buck; *Mistress Dorothy*, by Kremer; the old song, arranged by Dudley Buck, *Ever of Thee I'm Fondly Dreaming*, and *The Pilgrims' Chorus*, which the men sang as though inspired.

The Orpheus is to be congratulated upon the excellence of its artists—Miss Nina Rathbone, soprano, and Mr. Louis Blumenberg, cellist.

If the performance of these artists was of such a high standard as to be above the comprehensive enjoyment of the audience, why the artists are not to be censured. They paid the audience the compliment of giving them the best in art.

If Miss Rathbone had sung a waltz song in high C persistently off intonation, instead of the artistic performance of Liszt's *Mignon* which she gave, she would probably have been more en-

thusiastically received; nevertheless, the group of Humperdinck songs became immediately popular and called for a big encore.

Of Mr. Blumenberg—this is but his répertoire in Newark, where he is a great favorite—his performance was marked with brilliancy and dash. His own arrangement for cello of Godard's *Adagio Pathétique* is poetic and melodic, while his interpretation of it is finished and expressive. His playing of Dunkler's *Spinning Wheel* was dainty and original. The Spanish Dance was given with an amount of abandon and finish truly electrifying.

Mr. Blumenberg has superior, original and many unique attributes as a cellist. He loves his big instrument as though it were alive, and draws from it the most beautiful and telling tones.

Mr. Henry Hall Duncklee employed an ingenuity mode of opening his fine new music building in West Park street, May 2, by announcing three piano recitals, for morning, afternoon and evening, the soloists Miss Florence MacCall, Miss Gracia Perniski and Mr. Frank E. Drake, whose brilliant performance took up the entire evening.

The last Apollo Club concert this season occurs May 6, and the Schubert gives its spring festival May 8, the soloists to be Mme. Julie E. Wyman, Miss Ruth Thompson, Mr. William H. Reiger and Mr. Lewis Williams.

Sullivan's *Golden Legend* will be sung in Newark for the first time by the Schubert Society, under Mr. Russell's direction.

Miss Grace Adèle Cleveland, a charming mezzo-soprano, will be the soloist at a special evening of music of the Cecilian Choir, May 13.

MABEL LINDLEY THOMPSON.

Wm. Steinway's Liberality.

COL. HENRY L. HIGGINSON, of Boston; Dr. William Mason and William Steinway met at the latter's office yesterday morning as trustees of the endowment fund of \$10,000 which Ignace J. Paderewski founded April 2, 1896, for the purpose of creating three triennial prizes of respectively \$100, \$300 and \$200 for the best orchestral composition by native American composers.

As it will take three years before the Paderewski fund will accumulate sufficient interest to pay the contemplated prizes and expenses, an offer of Mr. Steinway was accepted to donate the sum of \$1,500 for an earlier prize contest to take place in March, 1897, and to perform the three prize-crowned compositions at the last concert of the Boston Symphony Orchestra in April, 1897, in this city.—*Morning Advertiser*.

Musical Items.

Henderson Leaves the Times.—W. J. Henderson, the well-known music critic of the *New York Times*, has retired from that newspaper and has joined the staff of the *Journal*.

MacDowell Appointed.—Edward Alexander MacDowell, the composer, was appointed on Monday by the trustees of Columbia College to fill the chair of music recently created by the Robert Carter bequest.

J. Lewis Browne's Recitals.—Mr. J. Lewis Browne, organist of St. James' Cathedral, Toronto, gave an organ recital in the First Presbyterian Church, Columbus, Ga., on April 24, playing a classic and modern program. The Monday following Mr. Browne gave a piano recital, ranging from Beethoven to Paderewski.

Pizzarello's Success.—All through the season this distinguished artist has played a good deal and always with artistic success. He has lately appeared in Elmira, where he made a deep impression. He also played at the Union Glee Club April 30, and was engaged by the Synthetic Club, May 2, for a piano recital in Carnegie Hall.

An Ockleston-Lippa Recital.—Mme. Ockleston-Lippa gave an interesting and fashionably attended invitation piano and song recital at her residence, 5800 Ellsworth avenue, East End, Pittsburgh, on Friday afternoon, May 1. Mme. Lippa created much enthusiasm by her admirable and finished interpretation of a difficult classic and modern program, embracing Beethoven, Chopin, Wagner-Liszt, Chaminate, two MS. compositions of her own (a cradle song and gavot), and a concert étude of Adèle Aus der Ohe. Mrs. Makinson, soprano, who sang a charming group of songs, was also applauded and encored cordially. The entire musicale was a pronounced success.

Carlotta Desvignes' Success.—Miss Carlotta Desvignes sang with the Cincinnati Apollo Club on April 30 with immense success, and again with the Fortnightly Club, Philadelphia, on May 2, where her work gave such pleasure that each group of songs had an enthusiastic encore. Following notice refers to the Apollo concert:

Miss Carlotta Desvignes, who assisted, created a most favorable impression. She sang eight songs, including two encores, and yet the audience did not seem satisfied. She may be assured of a hearty reception if she returns to this city. Her voice is fine, sweet, resonant and under excellent control. The Habanera, from Carmen, was admirably sung and won for her an ovation.—*Cincinnati Tribune*, May 1.

Ffrangcon-Davies' Chicago Success.—Mr. Ffrangcon-Davies, the eminent baritone, has taken Chicago by storm. The following press notices are of the Chicago Apollo concert on April 27:

Ffrangcon-Davies, the great Welsh basso, created a furor. He was obliged to repeat the air, *Oh, Rudder Than the Cherry*, in the *Asiad* and *Galatea*, and sang the bass solos in the *Stabat Mater* with magnificent effect. His voice is one of great power, wonderful purity and sweetness, and is used with consummate skill. His singing of Sullivan's *Templar's Soliloquy* was a revelation. He put into it a

depth of passion and dramatic intensity seldom shown by a singer, and his magnificent effort was received with applause which fairly shook the building.—*Chicago Chronicle*, April 28.

Mr. Ffrangcon-Davies captivated his Chicago audience at the outset, and it is but fair to say that his vocal resonance and his finished method justly entitled him to the hearty applause which made him repeat *Rudder Than the Cherry*, in the *Händel* oratorio, and created something like an ovation after Sullivan's *The Templar's Soliloquy*. Mr. Ffrangcon-Davies may be assured of a warm welcome in whatever subsequent visits he may pay to Chicago. His voice, which has a wide compass, is beautiful in quality and is capable of developing considerable power, while his method is that of a finished artist. At the close of the Sullivan number last night the audience rose to him as though at an operatic performance and the singer had to return several times to bow his acknowledgments.—*Chicago Record*, April 28.

Of the soloists Mr. Ffrangcon-Davies, the basso, was easily the star of the concert. His singing of the *Polyphemus* music in *Asiad* and *Galatea* was a surprise and a revelation. His voice was perfectly suited to the part and his feeling in it was true and artistic.

Mr. Ffrangcon-Davies also sang *The Templar's Soliloquy* with feeling and power, and his work in the *Stabat Mater* was equally good.—*Chicago Tribune*, April 28.

Of the soloists the favorite was easily Ffrangcon-Davies. It was his first appearance before a Chicago audience, and his triumph was complete. His manner of singing the *Polyphemus* love song in the *Asiad* and *Galatea* placed him at once in highest favor, and his rendering of *The Templar's Soliloquy* was rewarded with the most demonstrative applause. His success was unqualified, but not more than he deserved. He has a remarkable bass voice, full of power, dramatic and sympathetic. His enunciation is almost perfect, and his manner of singing extremely pleasing. The audience and the chorus made a demonstration in his honor, but it was no more than a just recognition of his masterful performance.—*Chicago Times-Herald*, April 28.

Ffrangcon-Davies, who made his first appearance in Chicago, from this fact and the high repute that had preceded this gentleman's arrival, as well as the fine song, *Oh, Rudder Than the Cherry*, given the bass soloist in *Asiad* and *Galatea*. Mr. Ffrangcon-Davies' appearance was waited with interest. Before the opening recitative to this song was concluded the audience was plainly of one mind in the opinion that Mr. Ffrangcon-Davies is one of the best basso cantante singers ever heard in Chicago. His range is phenomenal, marking him as a baritone if considered from this standpoint. But the German classification is of proper use in connection with this voice, for the part of *Polyphemus*, given as Mr. Ffrangcon-Davies gave it last evening, had nothing of the half-way quality in it, either in tone or method. The singer was generously applauded, and the closing portion of the song repeated.—*Chicago Inter-Ocean*, April 28.

PIANIST educated in Europe, teacher of a renowned school of music, wishes a change by next September; twenty-four years of age; a gentleman of culture; speaks English, German and French. Best references. For information, address A. B. C., *MUSICAL COURIER*, New York city.

Miolan-Carvalho.—Up to the 19th of April the sum subscribed for a monument to the late Mme. Miolan-Carvalho amounts, according to *Le Ménestrel*, to 15,305 frs.

Hyllested.—The Danish pianist, M. Augustus Hyllested, who had great success in Paris, played lately at the palace, Berlin, in the presence of the Empress Frederick and the court.

Beethoven Relics.—The little museum founded some years ago at Hellenstadt, a village near Vienna, where Beethoven used to live, contains some documents of value which are to be transferred to the Vienna city museum.

A Revolving Stage.—In the *Residenz* Theatre, Munich, the management has introduced a revolving stage, by which changes of scene can be effected in twelve seconds and the interval between the acts reduced to a quarter of a minute. The contrivance is run by electricity.

Miss Maud Roude (Roudebush) at the Trocadero.—Miss Roudebush has had another French success, singing at the first of the organ series of concerts given by M. Alex. Guilmant at the *Trocadero*. Criticisms all speak well of her work, both as to voice and style. M. Guilmant was much pleased and congratulated the singer. She sang a melody by M. Bachelet and airs by composers of the seventeenth century.

Gassi.—The death of Franz Gassi, aged forty-five, is announced from Budapest. In 1875 Richter introduced him to Richard Wagner, who took great interest in the young tenor, a Hercules in figure, and intended to bring him out as *Siegfried* at Bayreuth. But the master changed his mind and Gassi was engaged for the opera at Budapest.

Autographs.—Two original autographs of celebrated national songs will be sold this month at auction by Leo Liepmannssohn, of Berlin. They are Niccolai's Becker's *Rheinland* of 1840, *Sie sollen ihn nicht haben, den freien Deutschen Rhein*, and the no less popular song of 1844, *Schleswig-Holstein meerunschlungen*, by Matthias Friederich Chemnitz, who died in 1870. This latter autograph is endorsed by the author, "Wanke nicht mein Vaterland." Song for Schleswig-Holstein. Dedicated to the poet Dr. Adolph Böttgen by M. F. Chemnitz." At Frankfort-on-the-Main a sale of the Brentano papers lately took place, and high prices were obtained. Twelve letters of Beethoven were bought for the Beethoven house at Bonn for 3,900 marks and one and twenty letters of Goethe went to the Frankfort City Library for 5,786 marks. Antonia Brentano's *Stammbuch* brought 5,000 marks.



MUSICAL INSTRUMENTS

This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 844.

NEW YORK, WEDNESDAY, MAY 6, 1896.

THE TRADE PAPER QUESTION.

THE committee appointed by the New York Piano Manufacturers' Association to report on the trade press at the May meeting, which is to take place next Tuesday, was in session last week. It consists of Mr. Robert B. Proddow, of the Estey Piano Company; Mr. William Dalliba Dutton, of Hardman, Peck & Co., and Mr. Paul G. Mehl, of Mehl & Sons. While these three members of the trade are among the most intelligent of the younger element of the piano manufacturing industry of this city, none of their concerns are much interested in trade advertising at present, and what would be recommended by them—either favorably, unfavorably or neutrally—could not be accepted as paramount by the firms who are actually engaged in the profitable task of properly advertising their pianos.

The censorship over the trade press should certainly be confined to those firms who are steady and constant advertisers, and not to those who advertise spasmodically or in small amounts, if there is to be censorship. If this paper had any enemies, even its greatest would admit that this proposition could easily be made a syllogistic truth.

The firm of A. B. & Co. are steady trade advertisers.

The firm of D. E. & Co. are spasmodic advertisers.

The firm of F. G. & Co. advertise in small sums only.

The firm of H. I. & Co. do not advertise at all.

Would A. B. & Co. change its principles because D. E. & Co. or F. G. & Co. or H. I. & Co. recommend it? Certainly not. Therefore a committee of aggressive advertisers should have been appointed to investigate this vexed question, if that is to be done.

The Vital Point.

Advertising pertains to individual interests.

The Piano Manufacturers' Association does not advertise.

No firm or firms are advertised by the Association.

Hence the Association can have no direct interest in advertising; only its individual or firm members can have such interests, and those interests pertain to the firms alone and entirely outside of the Association.

The very fact that we are now mentioning the names of the Estey Piano Company, Hardman, Peck & Co., and Mehl & Sons constitutes an advertisement of these three firms of piano manufacturers, and this is done at the expense of the Association. Each of these three firms produces a very fine piano, and it would be difficult to say to whom a preference should be given as a piano manufacturer. But the Association could never and never would decide that; that is not one of its functions.

And so it is with the trade paper question. The Estey Piano Company could not dictate to Hardman, Peck & Co. how that firm should advertise, nor could Mehl & Sons dare to instruct the Estey Piano Company how to advertise its latest and handsome pianos; and these are impossibilities, because adver-

tising pertains to the firms themselves, and not to other firms, either collectively or individually.

Because it is an individual question it should be solved by individual firms, and not by an association; and if the Association attacks the subject again it will again give a new lease of life to certain moribund trade papers, and also will bring on the creation of new ones, simply as a result of the agitation.

If any secret measures are resorted to betrayal will certainly follow. Wherever there is secrecy there is treachery, because one invites the other, and the invitation is sure to follow when competing interests become confidential for the purpose of influencing an outside element. These are mere statements, not made to convert anybody, but to place this paper on record in advance, provided the Association comes to any definite conclusion on the trade press.

Remember, no matter what is done some one is sure to be advertised at the expense of the Association, and the other members of the Association, in order not to be left in the race, will also advertise. The Estey Piano Company, Hardman, Peck & Co. and Mehl & Sons are now already advertised ahead of any members of the Association on this question. The Association has no moral right to permit this and does not exist for such a purpose, but it makes it inevitable by interfering with the trade papers.

How to Do It.

Each firm should attend to its own advertising.

Each firm should decide for itself what to do with the various trade papers.

Each firm should be influenced by its own condition and interests.

There is no reason why any combined or Association action should be taken against any institution. Even the weakest trade paper should be permitted to work out its own salvation. It is inhuman, in these days, to bring the pressure of an association upon the struggling men in the small trade press, men who are doing their best to make a living.

The whole agitation looks as if New York piano manufacturers are about ready to hang out the white flag and surrender their whole patrimony to the Western houses.

Drop it, gentlemen, drop it as an association. Do as you please as individual piano makers, but as a body, do let up on the small trade papers. It is unworthy of you and only helps to elevate them and make them appear as great journalistic institutions.

It is really mortifying to see great houses engaged in such a waste of time. Nothing can be done to injure the trade press except the injury inflicted by the small papers upon themselves. They are all just about as old as this paper and not one of them amounts to anything. Then why give them such importance?

If you think they are useless drop your advertisements, but do not elevate the question into a topic for the Association. It is wicked and it is useless. It cost nothing to bring out one of those papers, and hence the Association could not kill any of them if it wished to do so. As we said last week, you cannot kill a business that has no expenses.

MR. HUGO SOHMER, of Sohmer & Co., who sailed April 23 on the Augusta Victoria, is now in Germany enjoying his vacation.

LATEST FROM CINCINNATI.

[By Wire.]

CINCINNATI, Ohio, May 4, 1896.

Musical Courier Company:

A SIGNEE WOODMANSEE, of Smith & Nixon, states that he has had the temporary stock appraisement made and will continue it immediately to complete the inventory. There are thirty to forty concerns in various sections holding consigned goods, such as in Columbus, Dayton, Kenton, Chillicothe, and dealers have been notified to dispose of same for cash at certain figures.

Assignee is now also engaged in getting up a statement of leases and dealers' paper, together with amounts paid on each, amounts due, and amounts past due. The mortgages of the latter to be filed to protect creditors. The court has granted privilege to appraise rented pianos according to value as agreed upon without necessity of taking them in.

Charles Steinway and Urchis here. The former leaves for Europe May 14. Report that creditors' meeting may be called this week. Among assets is \$100,000 capital stock Smith & Nixon Piano Manufacturing Company, Chicago, which has no debts except few current accounts. There are about \$500,000 of leases discounted or as collateral, which should be collected through established channels to get as near their value as possible.

The John Church Company has declared regular quarterly dividend of 1½ per cent.

Very probable that Crawford & Cox, of Pittsburgh, may now pull through.

LATEST FROM CHICAGO.

[By Wire.]

CHICAGO OFFICE OF THE MUSICAL COURIER, 226 Wabash Avenue, May 4, 1896.

HOCKETT BROTHERS-PUNTEENNEY COMPANY open a new store at Toledo, with the Chicago Cottage Organ Company's line of goods.

Anderson & O'Harrow open a new house at Findlay, Ohio, with a Kimball line.

R. W. Byrne & Co., of Tiffin, Ohio, will probably close their business on account of the death of R. W. Byrne.

Fire has damaged the store and stock of Carl Hoffman at Leavenworth, Kan., to the amount of \$7,000 to \$8,000. Insurance has been adjusted.

W. H. Potter, of the W. W. Kimball Company, has just returned from St. Louis, where he assisted E. H. Kieselhorst in his administrators sale, which resulted in closing out all of the estate stock, consisting of more than 180 pianos.

WEBER-WHEELOCK AFFAIRS.

THE affairs of the Weber Piano Company, the Stuyvesant Piano Company and Wm. E. Wheelock & Co. were to have come up in court yesterday, May 5, but the hearing has now been postponed to Tuesday, May 19, until which time no reliable information will be ascertainable.

THE jury in the Flechter violin case rendered a verdict of guilty on April 30 last and he was to have been sentenced on May 4, but the ordeal was postponed until to-day, May 6.

MR. AND MRS. CHAS. KEIDEL, of Wm. Knabe & Co., accompanied by their daughter, Marie W. Keidel, sailed for Europe Tuesday on the Spree, of the North German Lloyd line.

AT the annual meeting of the Davenport & Treacy Company, of Stamford, Conn., held at Taylor's Hotel in Jersey City, N. J., the old officers were re-elected to serve through the fiscal year, as were the old board of directors.

THE entire assets of the lumber firm of Atwater, Armstrong & Clarke, of Rochester, N. Y., which was among the creditors of the defunct Martin Piano Company, were sold at auction on May 2, under the foreclosure of a number of mortgages held by local banks, aggregating about \$150,000.

ADISPATCH from the South to a Brattleboro newspaper states that the Hon. Levi K. Fuller, who, with his family, went to St. Augustine, Fla., four weeks ago in the hope that the change would restore him to health, has not improved of late, the climate there being too warm to be beneficial, and he will return North again in gradual stages.

IN a dispatch from Cincinnati sent by the editor-in-chief of this paper will be found all that there is of news interest concerning Smith & Nixon that can be obtained up to the present day. It is useless, not to say vicious, to publish columns of guesses and prognostications concerning this complication which have no basis other than prejudice and idle rumor.

THERE are two stories afloat in New York this week that cannot be definitely "nailed," to use a newspaper phrase. One is to the effect that Miss Hockstra, of Rochester, N. Y., has retired from the business, and the other is that Mr. Thomas Sidwell, the note broker, has contemplated or taken action to reopen the assignment recently made by A. D. Coe, of Cleveland, Ohio.

The most earnest efforts to obtain the true facts in each of these cases have failed to develop anything beyond the above statement.

Mr. Karl Fink, of Alfred Dolge & Son, has gone to Boston this week on business.—*Exchange*.

WHO says Karl Fink is in Boston? Who knows where Karl Fink is anyhow, at any time? We hesitate not to answer, Karl Fink, with a K to the front of him and a K at the end of him. Within that is Karl Fink. For all one can learn from the front side of his gleaming glasses he may be the unidentified Mahatma of the Theosophists projecting his astral soul to Boston or Bermuda, while his actual ego is dispensing wisdom and Blue Felt cigars from Cavalli's desk on Thirteenth street, New York city. Karl Fink in Boston "on business." Nonsense! It may be that he is "onto" the business in Boston even when he is in Cincinnati or Baltimore, but when he heads beanward and gladdens the palm of the parlor car porter or enables the occupants of adjoining sections to read all night in the fluorescence of the X rays of his beaming personality it is only because he knows there is roast young goose with apple sauce at the Adams and because he loves to ride on the choo-choo cars.

Haines Brothers' Factory to be Sold.

THE Haines Brothers' factory premises are to be sold on May 18 under foreclosure, the proceedings of the Manhattan Life Insurance Company. The factory and ground on which it stands are to be sold separately, the lots on which lumber is stored, &c., are to go in bulk or singly.

The trade creditors' committee has not foreclosed its mortgage, and nothing it can be learned from.

The Reason Why.

AN article so intricate as the piano action, made up of so many minute parts, must show the workings of time and use.

The construction has of course much to do with the durability, and then again some inventive genius will discover the portions most susceptible to use, and by a clever device strengthen that portion of the action until it is equal to the rest, and the article a substantial whole.

Roth & Engelhardt, of St. Johnsville, N. Y., one of the youngest and at the same time most progressive houses in this line, has adopted certain special features in its actions which for durability place them in the front rank. This specialty has been recognized by piano manufacturers, and that is one of the reasons why the Roth & Engelhardt actions are so popular.

CURRENT CHANGES, ETC.

M. M. Cathcart, Quebec, Canada, is reported as retired from business.

The returned inventory of the estate of the late Chauncy M. Murch, Cincinnati, Ohio, foots \$5,264.49.

John Muddell, Jr., has purchased the Blatchford organ factory in Elora, Ont. The factory will be kept running.

W. F. Kracht, of Detroit, Mich., having disagreed about the conduct of business, has retired from the Kracht Piano Company and promises to organize a new company. It may be a stock concern, in which event subscriptions will be received. The exact nature of the disagreement is not obtainable.

F. L. Freyer, of the Freyer & Bradley Music Company, Atlanta, Ga., is en route for Germany.

James C. Boies has left the Topping Piano Company, Bangor, Me., going to the Emerson Piano Company, Boston, Mass.

The Boston Association.

THERE have recently been three meetings held by the committee appointed to take action upon forming a trade association for the Boston piano and organ manufacturers and dealers, the result of which has been to call a meeting of the entire trade to hear the by-laws that have been drawn up for approval. The following circular has been sent to all parties interested:

A meeting of the Boston Piano and Organ Trade will be held at Hotel Thorndike Saturday evening, May 9, at 6 o'clock.

Business: to act on the report of the committee on by-laws, and complete the formation of the association. This is to be a very important meeting and of the greatest interest to the Boston trade, and it is of the utmost importance that there shall be a full attendance.

A dinner will be served at 6:30 o'clock sharp. The price per plate is \$1.50. Please notify the secretary not later than May 6, the number of plates you desire reserved for your firm or company.

GEORGE H. CHICKERING, President,
EDWARD W. DAVIS,
EDWARD P. MASON,
HANDEL POND,
ALEXANDER STEINKER,
HENRY F. MILLEK,
CHANDLER W. SMITH, Secretary,
Committee.

BOSTON, April 30, 1896.

Mr. Bayly's Views.

Editors The Musical Courier:

I HAVE read with great interest the article in your issue of April 22, under the caption of Composers Against the Treloar Bill. Will you permit me to say a few words in reply?

When the copyright bill of 1891 was passed it was supposed that what is popularly known as the Manufacturers' Clause applied in relation to music as well as to books. In fact, when there began to be some doubt on the subject and a case in point came up for adjudication (Clayton v. Stone, 2d Paine 388-389), the court ruled that "a book within the statute need not be a volume made up of a number of sheets bound together, but might be printed on one sheet, as the words of a song or the music accompanying it."

This decision stood upon the books for a number of years until, in the case of Oliver Ditson Company v. Novello, Ewer & Co., it was reversed by a higher court—the correctness of which was subsequently confirmed by Mr. Johnson of the American Copyright League, who, March 4, 1896, frankly admitted to the committee of Representatives having charge of the Treloar bill that their league, which in a measure formulated and was responsible for the present copyright law, passed in 1891, had intentionally put music on a different footing from books.

Now, if the disasters predicted in the resolution of the board of directors of the Manuscript Society of New York did not happen when it was not only supposed but the court had decided that music to be copyrighted in the United States must be printed from type set or plates made within the United States, will such disasters occur when a law is made that determines the matter beyond peradventure? Or if the author of a book or literary composition has not suffered by the enactment and enforcement of such a law, will the composer of a song or musical composition?

It seems to me both cases are not only similar but identical. In conclusion I do not see why the fact that Mr. Treloar has been, or is, a music publisher should prevent him, as a Member of Congress, from exercising his prerogative as such and legislating for the good of the country as his

friends and constituents request or his conscience may dictate. Nor can I understand why the merits of Mr. Treloar's compositions and publications should be brought into the controversy.

Very truly,

CHAS. B. BAYLY,
Secretary Music Publishers' Association of the U. S.,
Washington, D. C.

Advance of the Autoharp.

IS it not most significant that the large numbers of musical instruments who at the beginning of the year placed an order for what Autoharp they supposed would be enough for their yearly output should at this time, after only four months have passed, send in a duplicate order, thus doubling the quantity? This has been done in several instances, and it indicates that the sale of Autoharp for 1896 will be far in advance of any previous year. The interest is increasing each day.

This is shown by the large attendance at the Autoharp Studio, at 28 East Twenty-third street, this city, on the occasions of the weekly concerts. It will be advisable for any out of town dealer when visiting New York to call at the studio. The rooms are well appointed, and special attention will be shown. Artists are constantly in attendance and the best of Autoharp music can be heard for the asking.

Measure Your Violins.

THE perplexing contention among the experts in the General Sessions should move every collector or connoisseur possessed of a valuable violin to take his instrument to a mechanician of delicate skill and cause him to elaborate a metric description of it, following as far as possible the details of the Bertillon anthropometric system as applied to the human body; of course, the mechanician must have the requisite fine measuring instruments to serve the occasion.

American manufacturers have of late years attained such a degree of refinement in the production of mechanics' instruments for use in measuring diametric and other straight lines (as the intermediate or conjunctive line between two points) that the demand of the European mechanicians for these fine tools has given rise to large exports to Great Britain and the Continent. Many tool makers, die makers, model makers, scientific instrument makers and machinists have among their measuring instruments these marvels of precision and uniformity.

About 80 measurements ought to be taken upon the violin, in many diameters and many extensions from point to point, and recorded. The instrument ought also to be balanced on the point of a cone, truncated or flattened slightly, but of a definite area to be ascertained and noted in the minutes; and then, having found the balancing point, a formula ought to be given for finding it by protracting lines from certain described points in intersecting paths. The violin ought to be weighed in a delicate scale when in a condition of hygrometric equilibrium with a known proposition (better the normal) of aqueous vapor. Again templets ought to be made of the violin's capital curves on back and belly, along certain indicated paths. All of this might cost \$6. (The templets need be only approximative.)

What solemn opinion or profusion of words coming from experts could shake that evidence and prevail against such facts exhibited in proof?—*G. Schaum, in The Sun.*

GRAND RAPIDS, Mich., April 30.

Martin Piano Company.

SHERIFF HANNAN to-day closed the factory of the Martin Piano Company, on Furnace street, on two judgments handed down during the morning in the Municipal Court, one in favor of the Commercial Bank for \$750.73 and the other in favor of Hayes & Falls for \$134.02.

The Commercial Bank's judgment is on a note for \$750.73 made by Smith & Nixon, of Cincinnati, and indorsed by the local concern. Hayes & Falls obtained the judgment on merchandise sold and plumbing work done.

It will be remembered that when the failure of Atwater, Armstrong & Clarke was announced recently, it was stated that the firm's troubles were largely precipitated by the failure of the Cincinnati piano jobbing firm, whose paper was largely held in Rochester, both by the lumber firm of Atwater, Armstrong & Clarke and the Martin Piano Company, the two local concerns being somewhat identified in business. At that time there seemed hope that the piano company might survive the financial gale, but events have not justified this hope.

The Fourth National Bank of New York to-day took judgment in the Municipal Court against Atwater, Armstrong & Clarke for \$784.77, representing a draft of Smith & Nixon which the lumber firm agreed to accept and which was not paid when due.

No defense was offered in any of the actions.—*Rochester Union and Advertiser, May 1, 1896.*

—Theo. Wenzel, Charleston, S. C., has given a \$1,000 real estate mortgage.

—Fred W. Peabody's store at Haverhill, Mass., has been damaged by fire; details unknown.

THE TRADE LOUNGER.

MR. CALVIN WHITNEY, of the A. B. Chase Company, was in New York on Saturday, remaining only until Sunday evening, when he went to Washington, D. C., to return to-day or to-morrow. Mr. Whitney, who is one of the old-line conservatives, though this does not for a moment indicate that he is not possessed of progressive spirit, is charmingly frank in his statements that business is quiet. That the A. B. Chase piano receives its just share of patronage he does not doubt, nor does anyone else who knows of the manifold excellencies of that instrument and of the methods of its makers in the marketing of it; but, says Mr. Whitney, the business is no better than in 1894, and there is a dull summer before us.

* * *

"While we occasionally ship in carload lots," he remarks, "we are not making up any train loads just now." I saw him but for few minutes and could learn nothing as to his plans for the future, so I shall have to fall back on my old knowledge of his calm confidence in the A B C's of piano making in stating that while things might be better they might be worse, and that in the langwedge of Chames Fadden the placid Calvin is not Chasing around very rapidly after business, being content to let well enough alone.

* * *

Should anyone ask me who in all the piano business with whom I come into contact was the most politely attentive, the most even tempered and altogether the most obliging of men, I should not hesitate a moment to reply "Mr. Wanckel"—"Mr. Wanckel," of Dolge's, whose front name I don't even know. It matters not what hour of the day one goes past his office window, it matters not what mood one may be in, whether after important information or merely to learn how many Autoharp have been shipped to Honolulu, "Mr. Wanckel" has always a gracious smile and, if he comes from behind his "fence," a cordial handshake, and he will go far out of his way to learn if "A. D." is disengaged, or if Fink or Cavalli is receiving.

* * *

I don't know how long he has been one of the strong right hands of Mr. Dolge, but it's ever since I can remember, and in all that time I have never seen him ill-natured, out of sorts or cross. He fills an important post, and he fills it so well, so suavely and with such genial modesty that all who come in contact with him are pleased at the opportunity that brings them face to face with "Mr. Wanckel."

* * *

What profiteth it a man to gain a settlement with his house and then to waft it in on poker?

* * *

Often of late I have been asked what has become of Frank H. King, and the only answer is—nothing. That is to say, nothing has happened to him; not merely because he is not often around when things are happening, but because he doesn't really believe anything is happening any more. He has grown to ruminations among things that have happened—happened, say, anywhere from the Centennial to Columbus's World's Fair.

* * *

I wouldn't for anything intimate that he has lost his grip, only it should be known that he has unpacked it and stuffed the lining with camphor balls and put it up on the top shelf until he again goes a-traveling.

* * *

The last time I saw him he was sitting peacefully in one of Wissner's stores in Brooklyn, complacently munching a reminiscent toothpick and using his mighty left alternately to scratch his forehead or to shove into my very heart the emphatic truth of some statement concerning some "deal" in the times when John Jacob Decker and "Frank" Chickering and Albert Weber, Sr., were alive. He could write a wonderfully interesting book on his experiences in the music trades, could this same Frank King, and I hesitate to mention it for fear he may take the suggestion and contribute a serial story that would run until the 107th consecutive year in the *American Art Journal*.

* * *

Speaking of Weber reminds me of one of the oddest things that came to my notice last week. Some one started the report that Albert, Jr., had formed an alliance of some sort with Bloomingdale Brothers, the big department house store. Though I have tired of probing Weber rumors, particularly those that concern the young man individually or personally, it became necessary to investigate this statement. The gallant "Al" is not seen around here much of late, being interested down town in some negotiation in the coal business. So the form of question I adopted on asking for information ran: "Is it true that Albert Weber has gone to Bloomingdale," or "Have you heard that Weber has gone to Bloomingdale," and the universal reply was in the form of "Is that so; well I told So-and-So, &c.," or "What for—paresis?" or things to the equally amusing effect that showed they thought he had gone to Bloomingdale Insane Asylum.

* * *

But he hasn't. He hasn't gone to either the dry goods house or the asylum, for however wild he may have been

in years gone by he is not crazy by a long shot. There are always two sides to every story, and one of young Weber's faults or shortcomings (he is still a very young man) has been his blasé indifference as to what was published about him, seldom taking the trouble to deny or explain away the innumerable stories with which his name was more or less connected. Perhaps he won't be heard from for a while yet, and perhaps he will never again be heard from, but those who know him best, and those who knew his father before him, understand that while he may not be gifted with "sterling business qualities," he nevertheless possesses elements which, with some one to direct his course, would make him an exceedingly valuable man.

* * *

What a remarkable difference is presented in a thought of young Albert Weber and young William F. Decker. They are not many years apart in birthdays. The one came into a business (under tremendous handicaps) while still too much of a youth to seriously understand what was which and which wasn't what. The other came into a business when a few years older without handicaps other than family difficulties, as he has stated over his own signature. Albert "ran through" his inheritance at the pace that bills. Willie killed his goose, being satisfied with the golden eggs already in the basket and unmindful of the feeders of the goose. Which stands higher in the estimation of the men whose good opinion they should covet, whether they do or not—in the opinion of the men engaged in the piano business?

* * *

There are a whole lot of pleasant people to greet one in entering the Twenty-third street wareroom and salesroom and exhibition room of the *Aeolian* Company, and among the lot there is none more gracious in his manner, none more patient in the showing up of the many interesting features of the *Aeolian*, than Mr. E. R. Perkins. He is one of the hard workers, and everyone will be glad to know that he has been undergoing an operation for appendicitis with a most favorable result.

* * *

Mr. F. W. Teeple, who never tippled, was among my callers last week, looking as energetic and complacent as only a man may when he has just lunged off an ocean steamer. Mr. Teeple has been in Europe, Mr. Teeple is back from Europe, and what Mr. Teeple wishes to make known about his houses in Europe will be made known only when he has regained his land legs by an overland journey to Chicago. There is among other things one thing which these travelers for the Chicago Cottage Organ Company learn to know, and that is the value of silence—among other values they constantly scent. Perhaps never before in the piano houses has such a system of quiet been developed. The men who travel in its interests are men who are tried and trusted, and they go forth and go back with as much solemnity, so far as a newspaper man is concerned, as would a diplomatic emissary from Thibet. They work for the C. C. O. Co. They talk for the C. C. O. Co., and more often they don't talk at all, at all.

* * *

Although our old friend Poccet sees fit to sometimes poke fun, as he sees fit to be, at Mr. John Hall, who represents THE MUSICAL COURIER in Chicago to the best of his altitude, it is noticeable that the Chicago trade letter to-day contains an unusual amount of interesting matter, a whole lot of news, some promising rumors, and some opinions on things in general and Steger in particular, that are well worth the reading thereof.

* * *

Some folks tell me that they don't always read the out-of-town correspondence of THE MUSICAL COURIER, and I always find that these same people are among those most ill posted, because the maintenance of separate offices of this paper in the different cities wherein it supports them should be sufficient guarantee to all who care that news may be found in their reports.

* * *

From Philadelphia comes the news that the Cunningham Piano Company, of Philadelphia, is about to move into new retail warerooms at No. 1106 Chestnut street, into the very centre of the erstwhile famous "piano row." The information comes in a roundabout way, since Mr. Cunningham is too retiring to announce poster-wise his trade movements; but it is true beyond doubt, and beyond doubt he will give a gentle Celtic jostle to James Ramsell, disturb the Blasius boys, and perhaps put the young Bellaks to the necessity of acquiring a new agency or buying a whole lot of pianos for cash to be sold on instalments.

* * *

Probably no man ever passed over the undefined border who left more personal friends, warm, true, personal friends, than did John N. Merrill—to his friends "Johnny." And perhaps he left no closer friend than Mr. F. W. Hale, of the New England Conservatory of Music, who, as announced this week, will take up his work where he left off. Besides having a piano that has already won popularity Mr. Hale will find open to him a wide field of friendship for poor "Johnny" that will make it easy to put Merrill pianos where few others could go in these hard to do business times.

OBITUARY.

J. H. Baer.

ONE of the latest pieces of news to reach this office was a letter from the Weaver Organ and Piano Company, of York, Pa., announcing the death of Mr. J. H. Baer, the president of the company. He passed away on Sunday evening. He was 67 years old.

Mr. Baer was president of the company for seven years, although during the past few years he had taken little active interest in the business, except to preside at the stockholders' and directors' meetings. He was a warm friend of the late J. O. Weaver, the founder of the Weaver interests, and after whom the corporation was named.

A private banking business had taken up most of Mr. Baer's time of late, and his sons becoming associated with him, the financial house was conducted under the firm name of J. H. Baer & Sons. This business has gradually fallen on the shoulders of the sons, and as a result Mr. Baer had gradually relieved himself of any arduous labors, and had been taking the rest necessary to a man of advanced years after an energetic and useful life.

The business of the Weaver Organ and Piano Company has for several years been in the hands of Mr. M. B. Gibson, secretary, and Mr. W. S. Bond, treasurer of the concern, and as they carry two-thirds of the stock of the corporation the affairs of the company will not suffer any interruption through the death of President Baer.

The company is in excellent financial condition, having a net surplus of \$75,000. This amount is more than double the amount of the capital stock.

Foster & Co. All Right.

ROCHESTER, N. Y., April 20, 1896.

Editors, *The Musical Courier*, New York:

IN reply to your notice appearing in THE MUSICAL COURIER of April 20, we wish to emphatically deny every assertion pertaining to our having made an assignment; also we wish to deny that we are in any way complicated with the affairs of Smith & Nixon or others that will in any way embarrass us. We are in a position to meet all our obligations and conduct our business in its usual course. Kindly correct your statement in your next issue of THE MUSICAL COURIER, and oblige.

Very truly yours,

FOSTER & CO.

Staib Actions.

PROBABLY at no time in the history of piano action making has the competition in quality been more pronounced than at the present time. The younger houses are striving for position and are turning out goods which the closest inspection fails to condemn in any particular.

Following in the footsteps of the great manufacturers in woodwork, who from experience have discovered the value of having on hand two, three, four and even more years of stock, thereby securing material to work with which will be so thoroughly cured as to make imperfections from climatic changes absolutely impossible, our young action makers have piled up lumber in their own yards and at the mills sufficient to cover a long period.

This is noticeably true of the Staib Piano Action Manufacturing Company at 124th street and Brook avenue, this city. The actions turned out by this concern are making a position for the house in the piano world which will stand the hammerings of competition and time.

American Excelsior Band Instruments.

IN the current number of *The Dominant*, published in Philadelphia, is an illustrated article on brass band instruments, written by A. A. Clappé, the business manager of the Harry Coleman Estate, manufacturer of the celebrated American Excelsior band instruments.

Many cuts of the Coleman factory, showing the different styles in the construction of the instruments, are given and also the extensive wareroom, where samples and stock are on exhibition.

From a very small beginning has grown a business second to none in the country in this line. Their instruments are of a high grade and especially recommended by solo artists for their perfect tone and action.

—Clayton S. Stevens, New Britain, Conn., manufacturer of music stools, stands, &c., has given a real estate mortgage for \$2,500.

NEW WATER MOTORS.

For Organs, Aeolians, Sewing Machines and all mechanical work. Give more satisfaction than any ever put on the market before. Perfect in work, strong and durable.

No. 1, \$5.00. No. 2, \$10.00. No. 3, \$15.00.

DISCOUNT TO DEALERS.

BOLGIANO WATER MOTOR CO.,

21 East Lombard St., Baltimore, Md.

CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, May 2, 1896.

SOME members of the trade are needlessly alarmed over the recent failures, and think it will seriously affect the banking facilities of the remaining concerns.

So it probably will for weak houses, but one could go further and say any considerable failure would affect the whole business community. Bankers are in business to loan money, and a good showing on the part of a customer would very quickly relieve their anxiety. They are not fools, and are able to distinguish wheat from chaff.

"There Are Others."

It has been noticed by every thoughtful business man, and it is an absolute necessity that every successful merchant must be observant, that the most prosperous houses are those which have had a very small beginning—limited as to capital is more particularly referred to. There are only a few exceptions to this fact, and they are only the exceptions which prove the rule.

In these times it is refreshing to contemplate the solidity of the music trade, for with all its recent troubles it is still patent that it is comparatively in better condition than many others, and where weakness has been shown it is attributable more to bad management and a desire to extend beyond reasonable limits that has caused a downfall, and so long as a house is in business there can be no cessation of a constant watchfulness; in other words, progression must be tempered with conservatism. It may not be generally so considered, but it is nevertheless a fact, that the most enterprising and progressive houses in this city are at the same time exceedingly conservative and are pretty sure of their ground before going ahead, and the quickest to retreat in the face of danger.

It is refreshing to know that there are good solid houses in this trade—houses that can no more fail than a well regulated bank, houses that rival concerns respect, houses so solid that the head of one solid house meeting the head of another jokingly says, "I hear you have failed," when both laugh, because both know that the remark is such a huge joke, neither one of the houses referred to owing enough money to make a failure in the remotest degree possible.

While not the largest house in this city, the concern of Steger & Co. is one of the solid houses and one of those which are still under the control of the original founder and likely to continue under the same management for a good many years to come, as Mr. Steger is still comparatively a young man.

It is thus assured of continued success if its previous prosperity may be taken as a precedent, and that is good reason for thinking so. It is only a few years ago that Mr. Steger began in the piano business in this city in a very limited way and also with a very limited capital, and only as a retail dealer, handling the product of other makers. He was quick to see the desirability of producing his own goods in a city where the demand for pianos was as large as it is here and constantly growing. He was also alive to the requirements of the outside dealers, and as soon as possible after bringing out the Steger piano produced the Singer, which had instant success and is still growing in popularity.

Mr. Steger entertains a broad view of the existing conditions; and does not think the bottom has dropped out of the business, but he does murmur occasionally about irresponsible houses, and thinks the supply houses should be a little more particular to whom they sell goods; as to the successful concerns which are certain to pay for what they buy, and in order to do so will not sell without reasonable a profit, he is not fearful of. So much for one Western house, and "there are others."

House & Davis.

The House & Davis Piano Company, of Desplaines, Ill., is producing two new styles of cases which will be regular catalogue styles. One is very handsome and elaborate, with magnificent panels in raised carvings. The trusses are heavy and elaborately carved. It is an attractive style and for a regular style very taking.

The plainer case has a rolling fallboard and full swing music desk like the more elaborate case, and has also raised carved panels and lighter trusses.

The damage suit of Hollingsworth, Bullington & Co., of Dallas, Tex., against the House & Davis Piano Company has been finally settled by the failure of the Texas concern

to appeal from the decision of the court, which was an adverse one.

A Milwaukee Item.

Some time ago Banker Mitchell, of Milwaukee, agreed to raise \$30,000 for the Soldiers' Monument Association, but meeting with reverses by failing banks was unable to consummate the promise, and the matter was taken in hand by a syndicate of rich citizens. One of those to become interested in the project was Mr. James B. Bradford, the prominent dealer of that city, who has just shown his good will to the association by presenting to it a \$500 Steger piano, which will be disposed of for the benefit of the above mentioned society in some way to be determined upon hereafter. In connection with the scheme a fair will be held in the old Exposition Building to begin May 5 and to be continued two weeks. The piano will be one of the exhibits and is said to be the most valuable gift from any music house in Milwaukee.

Removal.

For some time Mr. Northrop, the manager of the Emerson branch in this city, has been regretting the lack of room in his well appointed wareroom at 218 Wabash avenue, but it is not likely that he had any intention of securing such a beautiful store as has now been acquired even as late as last Saturday. The new one is directly opposite their present headquarters at 215 and 217 Wabash avenue, the store that was occupied by the A. H. Andrews Company and the sister store to the Conover Piano Company's warerooms. The advantages are many. It is about 60 per cent. larger, has a frontage of 40 feet and is on the best side of the avenue for retail business; the show windows are roomy, and about six pianos can be placed side by side without crowding. The lease is understood to be very favorable to the Emerson Piano Company, which probably profited by the procrastinating methods of the new Andrews Company, and could not "play house," as the saying goes, with Mr. H. D. Cable, the president of the Chicago Cottage Organ Company, which concern, as has long ago been stated, owns the lease for the entire building.

There have already been offers of a bonus to the Emerson Company for the new store, and there are several bids for their present store.

Smith & Barnes.

Yesterday being Labor Day, the factory was closed, a portion of the men desiring a holiday, and the concern preferred to make it unanimous. No one can blame a workman for wanting a short vacation occasionally, but in these times it would be better for them to stick closely to their knitting, especially when the employer is willing to have them. There is no particular news of this house, except that Mr. W. A. Dodge's friends will be glad to know that he is now engaged with Smith & Barnes, and will have some special business to transact, more particularly on the road.

Mr. Barnes thinks there will be no great revival of trade until after the conventions, or, say, about September. At present there is no regularity about it—one day good orders, the following one light. Mr. Barnes compared the state of trade to a trout pool, which being full of the finny

tribe refuses all day to take the bait until one more venturesome than the rest springs for it and all the rest follow suit.

On his last trip Mr. Barnes found his customers in good shape and spoke about Mr. Grubb's new store at Columbus, Ohio, as being very fine, the new Chase & Smith store at Syracuse, N. Y., the new Grinnell Brothers quarters at Detroit, Mich., all of which he considers great improvements, and says Whitney & Currier, of Toledo, Ohio, have bought the entire Toledo stock of Smith & Nixon and hope, if not disappointed by the builder, to occupy their new store in September.

Another Strad. for Chicago.

Attorney Frank J. Smith, of this city, is the happy possessor of a genuine Stradivarius violin. It has a history, as all such instruments have, but its wanderings prior to 1800 are unknown. In that year it was treasured by a brother of Rev. Mr. Childs, of Newport, R. I. The former owner, whose name has unfortunately been lost, sold it to Rev. Mr. Childs, and it was in his possession many years. Then it passed to J. C. Howard, of New York, who kept it until last September, when Mr. Smith bought it. To satisfy his skeptical friends Mr. Smith sent the precious instrument to W. E. Hill & Sons, of London, England, whose verdict in such matters is unanswerable. Last Monday a certificate signed by the firm and Expert Gemünder was received, which attested the genuineness of the violin. The experts believe it was made between 1705 and 1710.—*Chicago Times-Herald*.

Rintelman-Doll.

There is nothing to report further than was stated last week. Mr. Hulett has gone to New York to consult his principal, and Mr. Reimann says that no one loses anything of any account except himself, and his loss is not great, but it was all he had.

Schaeffer Business.

Mr. I. N. Rice says they shipped 130 pianos in March and are not much behind in April, which makes the largest average business the concern has ever had. The house has had a large number of cases on hand, which will be greatly reduced by July 1, though a sufficient number will be kept on hand to keep up the average shipments. It must be understood that this concern makes all its own cases and some other important parts of the piano not usually made by even many large manufacturers.

An Improvement.

The W. W. Kimball Company has had a substantial permanent iron and glass awning placed over the principal entrance to its warerooms, using no posts, but suspending it from the building with iron rods.

Going in the Retail Larger.

Bush & Gerts have concluded to take the store at the northwest corner of Chicago avenue and North Clark street and open a large retail establishment.

The Organs in the Great Northern.

Undoubtedly one of the greatest proofs in the development and progress of the mechanical devices in the organ

ANNOUNCEMENT OF REMOVAL INTO TEMPORARY QUARTERS —OF— Messrs. M. Steinert & Sons Co.

WAREROOMS: COR. TREMONT and BOYLSTON STREETS,

BOSTON.

We shall commence a Great Removal Sale of Pianos and Aeolians, and shall continue the same until every instrument has been disposed of.

It is generally known that in the near future there will be erected on our present premises a magnificent hotel, costing three millions of dollars.

The syndicate that is to build this palatial establishment has purchased our lease, and therefore we are compelled to remove to temporary quarters which we have secured in the Masonic Temple, directly opposite, where we shall remain until our new Steinert Hall Building, corner of Boylston and Carver Streets, is completed.

This will be the Grandest Opportunity ever offered to the public to purchase first-class Pianos at unworded prices, for the reason that we propose to mark down every Piano in our entire warehouse, our sole reason for the radical reductions which we propose to make being that in our temporary quarters we will not be afforded sufficient room to display the instruments which we have on hand in the present Steinert Building. Therefore, rather than store them in other quarters, with the attendant expenses, including insurance, etc., we have determined to make many practical sacrifices in prices upon instruments made by the following manufacturers, for whom we are selling agents: Steinway & Sons, Hardman, Gabler, Henning, Webster, Pease, Standard and numerous others.

We cannot too emphatically impress upon the people of Boston and New England the advantages in point of economy to those who are desirous of purchasing any of the instruments whose makers are represented by us.

"Almost all occupations are cheered and lightened by music.

It is the one art given by heaven to earth.

To be unfolded and developed.

By instruction and cultivation."

Pianos sold outside of Boston will be delivered anywhere free of charge in the New England States. We will warrant all Pianos sold at this sale for the full term of five years, and guarantee satisfaction.

N. B.—Every instrument will have its price marked in plain red figures. * * *

builder's art is to be demonstrated by the Farrand & Votey Organ Company, of Detroit, which company was awarded the contract to build a suitable musical instrument for the Great Northern Hotel rotunda and seventeenth floor dining room. The greater of the two instruments will be located on the balcony of the rotunda, occupying a space 19 feet above the hotel clerk's counter.

The dimensions of the instrument to be 22 feet in width, 9 feet in depth, and 20 feet in height. The balcony will be extended sufficiently for a promenade around the instrument. A handsome case of musical design will surround the interior work. The dining room instrument will be of great deal smaller dimensions. The specifications of both instruments are arranged so as to give entirely orchestral effects, the rendition being made possible by the employment of the Aeolian attachment, which of late has been successfully used by the Farrand & Votey Company. The latter uses exclusively the patent right of the Aeolian Company on pipe organs.

The arrangement is such that the rotunda and dining room organs will be manipulated from one and the same keyboard located in the rotunda balcony, so that either of the two instruments can be played singly or both together. A telephone arrangement between the dining room organ and the key desk will be provided for to enable the player to get the effect of his combinations of the dining room organ, 17 stories above. Both instruments together will contain 36 speaking registers suitable for orchestral effects, whereby the most difficult compositions can be given with the greatest imitation of a fine orchestra of 50 or 60 pieces.

This great achievement is of course made possible by means of the electric action so long successfully employed by the Farrand & Votey Organ Company.

The instruments will be played daily from 5 to 8 o'clock in the evening for the entertainment of the guests of the Great Northern Hotel, and undoubtedly will prove a boon for them. The whole scheme was engineered by Leopold Heerwagen, the resident agent for the Farrand & Votey Organ Company.

Fire Underwriters' Sale.

The Western Salvage Wrecking Agency, through Geo. P. Gore & Co., auctioneers, announce the sale in this city, at auction, beginning next Friday, of \$30,000 worth of musical instruments, the salvage of the Whitney-Marvin Music Company, of Detroit, Mich. This seems queer. Why were not these goods disposed of at Detroit?

A New Catalogue.

Newman Brothers' new catalogue is out. It is a handsome production and thoroughly practical. The cuts are excellent.

Liebling's Concert Trip.

The concert trip about to be taken by Mr. Emil Liebling, the pianist, of this city, will include the towns of Marshalltown, Jefferson, Sioux City, La Mars, Webster City and Des Moines, Ia. The trip will occupy two weeks time, and he will be accompanied by two Kimball concert grand.

Two Det. Oil Concerns in Trouble.

The J. L. Hudson Company, the concern that bought the small goods department of the Whitney-Marvin Company, has asked for an extension.

S. E. Clark & Co. have transferred their assets to the S. E. Clark Company, presumably a new corporation to succeed the first-named house. It has not been possible to ascertain the amount of the capital stock or other particulars.

The Fire at Kansas City.

George W. Strope's store in Kansas City was damaged by fire to the extent of \$12,000. He was reported to have plenty of insurance, and whatever the damage may have been he was too good a business man to neglect his insurance.

Personals.

Mr. J. C. Minton, of Lange & Minton, of Burlington, Ia., was in the city this week to attend the wedding of Miss Florence Pullman, who is his cousin. Mr. Minton is working hard to secure the factory of the Jackson Pipe Organ Company for Burlington, and thinks he will succeed. This organ company is now located at Washington, Ia.

Mr. C. L. Ament is still here.

Mr. E. F. Greenwood, the Kimball manager for Detroit, was in town for a few days.

Mr. John A. Norris, representing the Mason & Hamlin Company, was here, and on his way East will take in several prominent points.

Mr. Edward P. Mason is expected to arrive at the Auditorium Hotel to-morrow.

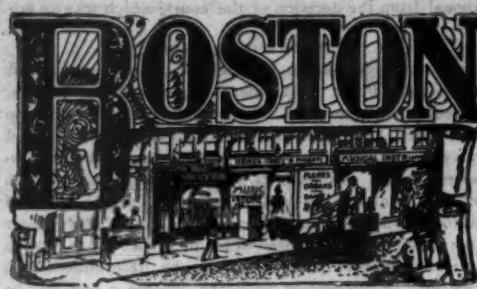
Mr. Louis Dederick has been on the road for ten days and has just returned. While absent he succeeded in settling several accounts for the Manufacturers Piano Company, of which defunct concern he is the able receiver.

Mr. Philip Mensinger, of Joliet, Ill., was one of our visitors. Also Mr. C. F. Sheland, of Oneonta, N. Y.

—Bela Pearce, Yonkers, N. Y., has given a chattel mortgage for \$1,000.

—F. M. Cushman, Northampton, Mass., has given a chattel mortgage for \$1,000.

—A judgment for \$200 has been granted against W. J. Curtis & Co., Schenectady, N. Y.



BOSTON OFFICE THE MUSICAL COURIER, 17 Beacon Street, May 2, 1881.

TRADE is better this week, many of the retail warerooms reporting fine business. Wholesale orders come in good quantities to many of the manufacturers, who do not seem to be complaining in any way of dull business.

The liabilities of the Briggs Piano Company, as has already been stated, are \$40,000, the assets nominally \$30,000, but it is believed that they will be much less. No offer has been made to creditors, because it has been found difficult to get a cash offer for the assets, and up to the present time the company does not appear to be able to make an offer, but it is believed that eventually it will and that a dividend will be paid, which it is expected will be a very small one.

Mr. C. C. Briggs, Sr., and Mr. C. C. Briggs, Jr., intend to continue the business of the Briggs Piano Company as soon as a settlement is made, and are now looking for a suitable place to rent for factory purposes.

The following interview with Mr. F. W. Hale, of the Merrill Piano Company, will explain the present position of this firm's affairs:

Q. Mr. Hale, I understand you have entered the Merrill piano firm.

A. Well, it looks that way.

Q. Are you willing to give THE MUSICAL COURIER some information concerning your plans?

A. I have no objection to answering reasonable questions, but I must request that you be as brief as possible.

Q. Do you propose to reorganize the Merrill Piano Company?

A. Yes, I have arranged to reorganize as a Massachusetts corporation, and the full amount of the capital stock has already been subscribed.

Q. What is the capital stock?

A. Fifty thousand dollars.

Q. You evidently have considerable faith in the Merrill piano?

A. I believe it to be one of the most perfect instruments in the market from either the manufacturer's or the musician's standpoint.

Q. And you evidently have confidence in the future of the piano trade?

A. Well, there is no question but that everything is at a very low ebb at the present time, but I certainly have confidence in the ultimate recovery of business in general and the piano trade in particular. As a matter of fact I would rather take my chances in conducting a new business after a panic than during it.

Q. Who are to be associated with you in the new firm?

A. Principally Mr. George H. Ash, who will have full charge of the manufacturing end of the business, as formerly. I consider him the most intelligent piano maker in America to-day. The piano itself is sufficient proof of my confidence in his ability.

Q. It is reported that you were personally interested in the early development of the Merrill piano scale?

A. I did have considerable to do with it, although at that time, of course, I had no idea it would result in the present organization.

Q. Do you propose to keep it at its present grade?

A. Most assuredly, and not only what it now is, but as much better as future experience will admit. I have no use whatever for low grade pianos.

Q. How about your position as manager of the New England Conservatory?

A. I shall continue as heretofore. The financial condition of the conservatory is now in splendid shape, and my duties there are much less confining.

Q. Have you any other matters you would like to mention?

A. No, this is all I care to say at present.

Mr. O. A. Kimball, of the Emerson Piano Company, is leaving soon for Chicago to superintend the fitting up of the new store, 215 and 217 Wabash avenue. The store, which is nearly opposite the old one, has double the present space, being 40 feet front and 170 feet deep, extending back to an alley, with the freight elevator in the rear. The

firm's constantly increasing business has necessitated moving into larger quarters.

Mr. F. D. Irish, recently with the Briggs Piano Company, has accepted a position with Lee & Shepard, book publishers. Mr. Irish was formerly in the book business.

The Mason & Hamlin Company has received many orders for the Puritan piano and chapel organ advertised recently in the company's trade circular.

Mr. G. F. Osgood, of Gardner & Osgood, has been traveling down East during the past week.

Mr. W. H. Poole returned from a successful business trip on Sunday morning.

Mr. E. A. Potter, of Lyon, Potter & Co., Chicago, was in town for a few days this week.

Mr. N. L. Gebhart, of the A. B. Chase Company, Norwalk, Ohio, spent Thursday in Boston.

New Firms and Faces.

THE following new firms are reported as having been created during the past week:

Campbell & Glazier, Athens, Ohio.

Williams Brothers, Long Beach, Cal.

Thorn & Codlin, Gilman, Ill.

J. M. Burns, Waynesburg, Pa.

P. R. Rowland, Middletown, Pa.

G. M. Moulton, Sherbrooke, Ind.

D. S. Johnston, Spokane, Wash.

H. F. Hennes and D. C. Corbitt, Jr., Le Roy, Minn.

Mrs. E. D. Christian, Beaufort, Ont.

F. F. Day & Co., Worthington, Minn.

D. E. Soloschin, San Francisco, Cal.

A. L. Bailey, Montpelier, Vt.

M. Stewart, Narragansett Pier, R. I.

Martin Again.

THE incorporation of the F. O. Evans Piano Company, of Des Moines, which proposes to locate in that city, brings to the front again C. H. Martin, at one time of Sioux City and other places, and lately of Dayton and the United States generally. He is one of the incorporators of the concern, with F. O. Evans and D. L. Evans. The company, it is claimed, has \$60,000 capital, and will do a wholesale piano business, with Martin as manager.

In Town.

AMONG the trade visitors in New York the past week and those who called at the office of THE MUSICAL COURIER were:

Calvin Whitney, A. B. Chase Company, Norwalk, Ohio.

R. W. Blake, the Sterling Company, Derby, Conn.

J. R. Mason, the Sterling Company, Derby, Conn.

E. W. Potter, Lyon, Potter & Co., Chicago, Ill.

Chas. H. Becht, Brambach Piano Company, Dolgeville, N. Y.

F. W. Teeple, Chicago Cottage Organ Company, Chicago, Ill.

A. M. Wright, Manufacturers Piano Company, Chicago, Ill.

O. Sundstrom, Boston, Mass.

Wm. Wander, Hartford, Conn.

G. D. Gunnison, Quebec, Canada.

H. F. Carson, Thompson Music Company, Chicago, Ill.

Mr. St. John, St. John-Ballou Company, Syracuse, N. Y.

M. Stevens, Stevens & Co., Bristol, Conn.

W. G. Bolt, Deposit, N. Y.

David Rockafeller, Lebanon, Pa.

J. A. Beal, Danbury, Conn.

Gen. J. J. Estey, Brattleboro, Vt.

W. C. Hamilton, S. Hamilton, Pittsburgh, Pa.

A. W. Colburn, Leominster, Mass.

E. J. Thompson, J. F. Hughes & Son, Foxcroft, Me.

Chas. E. Bourne, W. E. Bourne & Son, Boston, Mass.

Aug. G. Lindemuth, Shattenger Music Company, St. Louis, Mo.

Mr. Hagen, Hagen, Ruefer & Co., Peterboro, N. H.

"MERCY! I should think the rattle in this piano of yours would drive you crazy," said Mrs. Nextdoor to her nearest neighbor. "Why don't you have it fixed?" "Can't do it, poor Action," the tuner says.

"Well, thank goodness, my piano has a Roth & Engelhardt, St. Johnsville, N. Y., Action. No rattle in them."

THE COMMITTEE REPORT

ON THE

Mason & Hamlin Company.

SOME weeks ago this paper published an outline of the report presented by a stockholders' committee of five appointed at the last annual meeting of the Mason & Hamlin Company. We now publish the committee's report in full, as follows:

Report.

BOSTON, April 23, 1896.

To the Stockholders of the Mason & Hamlin Company:

At the annual stockholders' meeting, held January 29, 1896, upon the suggestion of the president that a committee of stockholders be appointed to advise with the directors as to increasing the capital, it was, upon motion of Mr. D. B. Hoar,

Voted. That a committee, consisting of five stockholders, be appointed by the president to confer with the directors with regard to increasing the capital stock, and that John C. Haynes be one of said committee. The above vote was amended by adding that the committee also consider the construction of the piano, and report as to its success.

The president appointed as members of that committee, John C. Haynes, president Oliver Ditson Company; John F. Perry, executor Warren B. Potter estate; D. Webster King, president and treasurer of American Glue Company; A. H. Hammond, president Hammond Reed Company, and D. B. Hoar, of Messrs. Warren & Brandeis, attorneys.

Your committee has met with the directors, and conferred with them in regard to an increase in capital, and in conjunction with them has examined into the business of the company for the past ten years.

The manufacture of pianos was begun in 1882, so that the period from 1885 is practically that during which the company's piano business has been established. During this time the company's organ business has decreased, for, it is believed, the following reasons:

1. The manufacture of cheap and low priced pianos.
2. The manufacture of cheaper organs in the West.
3. The panics of 1890 and 1893, and the consequent business depression in this country and abroad.

While your committee believe that this company can profitably continue the manufacture of organs, they are, nevertheless, of the opinion that the market for its organs will be limited to the cities and more thickly settled portions of the country here as well as abroad, simply because musical taste and the ability to recognize the good points of a fine instrument are more frequently found in old than in young communities. The Mason & Hamlin organs have always maintained the highest standard of musical excellence, but they cannot maintain that standard and at the same time compete in price with the cheaper organs now made.

The business of manufacturing pianos requires more capital than that of manufacturing organs, chiefly for these reasons:

1. It takes more than twice as long to make them.
2. It is necessary to keep them longer in the factory before allowing them to be sold. This is a wise precaution, in order that none but perfect instruments may leave the factory.
3. A much larger number of finished instruments must be kept in stock.
4. The terms upon which pianos are sold are different, especially in that longer credits are given than have heretofore been given in the case of organs.

Ever since the company began to manufacture pianos, until the panic year of 1893, the sale of the Mason & Hamlin pianos steadily increased. This increase was undoubtedly due to the exertions of the officers of the company in developing a new business, which they believe to be more profitable and to hold out greater possibilities than were ever held out by the old organ business. This we are in-

formed was Mr. Henry Mason's policy, and we believe it to be a wise one.

The result is that the Mason & Hamlin piano now stands in the same rank as the Knabe, Steinway, Decker and Chickering. This position has been obtained only after years of exertion, and at great expense in developing and improving the instrument.

In order to accomplish this result additional money was necessary, but rather than increase the capital stock the directors have borrowed at various times upon the promissory notes of the company. These notes have been made on from three to twelve months' time, and in view of the changing conditions of the business referred to above, and the fact that the piano business itself was also changing during this time, more money was constantly necessary, and it has been, therefore, impossible to diminish the amount of these notes with profit to the company. Your committee entirely agree with your directors in advising a reduction of the company's floating debt as represented in these notes, which, in reality, is capital invested in the business. They are of opinion that these notes should be exchanged from time to time, as they become due, for some more permanent form of security.

After considerable discussion and investigation, your committee and directors unite in recommending the following plan as being the most economical for the company, and yet giving ample security to the subscribers:

It is proposed to issue scrip, bearing interest at the rate of 6 per cent. per annum, and due at the expiration of twenty years from the date thereof, such scrip to be issued as needed, the total amount to be limited to \$200,000, and to be a lien on the property of the company only after all other debts of the company have been paid. Such debts, however, after the full amount of said scrip has been issued, are not to be allowed at any time to exceed three-fifths of the amount of the capital stock. After five years from the date of any issue of said scrip the company shall call it by allotment, and pay at par, and cancel annually one-fifteenth of the amount of such issue, and to have the privilege of calling in by allotment at a premium of 5 per cent. (namely, 10%), and cancelling any amount in excess of said one-fifteenth.

Your committee have reason to believe that this scrip will be subscribed for when needed.

The result of your committee's investigations is exactly what the president has already told you, namely, the business of the company has changed from that of manufacturing organs only to that of manufacturing both organs and pianos, and chiefly the latter. This change has been made at a time when the business of the country was in such a state as to increase greatly the difficulties of making it. In spite of these difficulties, however, the change has been accomplished, and the company's piano now ranks, as we have already said, with the best. Your committee believes that the directors, in making this change without an increase of stock, have pursued the course most economical for the company.

In closing this report, your committee desire to state that the business of the company for the first two months of the present year shows a gain of 25 per cent. over its business for the same period last year.

JOHN C. HAYNES,
JOHN F. PERRY,
D. WEBSTER KING,
A. H. HAMMOND,
D. BLAKELY HOAR. Committee.

This financial recommendation is merely a suggestion to secure additional outside capital in a new form. It bears the convincing impress of good business judgment. In the place of borrowing money on commercial paper payable at maturity or on demand it is desirable to bring in money on new stock to be issued in the shape of scrip. This is done every day by financial institutions that are able to accomplish such a healthy scheme.

Several great disadvantages have always menaced the Mason & Hamlin piano. The first is that Dr. William Mason, a brother of the late Masons and uncle of the present head of the Mason & Hamlin Company, and at the same time a large stockholder himself in the company, has never been able to give

to the Mason & Hamlin piano unequivocal allegiance. Dr. Mason has always been one of the vast army of devoted admirers of the Steinway piano, and he is such a conscientious artist that even his own financial interests are sacrificed by him for the sake of what he considers his honest opinion. We doubt if there is another case on record so heroic and so absolutely disinterested.

If Dr. Mason could have been converted; if he could have been so impressed with the virtues of the Mason & Hamlin piano as to renounce his great admiration for the Steinway piano, which as we all observe he could not and therefore did not do, the Mason & Hamlin piano would have had a great obstacle in its path removed.

The above report discloses the other disadvantage. In the list of the pianos quoted as equals of the Mason & Hamlin the Knabe is mentioned first. Why? Because the chairman of this committee, Mr. John C. Haynes, is also the head of the Oliver Ditson Company, and as this company controls the Knabe piano in Eastern Massachusetts, Mr. Haynes mentions the Knabe ahead of the Steinway and the Chickering in this official report. Of course, both Steinway and Chickering can stand this without trouble to themselves, but can Mason & Hamlin? If the Mason & Hamlin piano has succeeded after such a severe struggle in ranking with the Knabe how could it rank with Steinway and Chickering?

This is the natural, the logical question which every professional musician and every intelligent dealer will put to himself, and these men will furthermore ask themselves:

If the Mason & Hamlin now ranks with the Knabe as first comparison how can we recommend it?

If the Mason & Hamlin after all these years finally ranks with the Knabe as first comparison, as is stated by the stockholders committee of Mason & Hamlin, why should we subscribe to any scrip of the company?

Furthermore, was it good judgment for Mr. Haynes to utilize his official position with Mason & Hamlin to advertise his Knabe agency?

How can Mason & Hamlin succeed at any stage of the game with their piano in the claim as a first-class leader when Dr. William Mason cannot be converted and when Mr. John C. Haynes puts the piano on a par with the Knabe? How in the name of all that is holy, that is logical or even ordinary deduction, can the Mason & Hamlin piano win on the outer wall when there is such mutiny, aided by treachery, in the very citadel?

All the work done by Mr. Edward P. Mason must necessarily be paralyzed with such obstacles to thwart it. There is not a piano man in Christendom who can win a battle with such odds against him, and we believe that he is fully justified in resigning unless he can get a complete surrender on the part of his internecine foes.

SUPERINTENDENT of a large piano factory in this city desires to make a change; understands scale drawing. Would also take position at fine tuning and tone regulating, understanding repairing in all its branches, in wareroom or factory, city or country; references given. Address "G." THE MUSICAL COURIER.

Strong Claims.

We are making pianos which contain the most expensive actions, have beautiful cases, fine workmanship and musical qualities, and we are selling them for a great deal less money than any make having the same advantages can be bought for. Besides, consider the numerous special features only found in the Braumuller. Prices and Catalogue on application.

BRAUMULLER COMPANY.

402-410 West 14th Street,
New York City.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

PLAINTIFFS' CASE.

Strich & Zeidler

V.

Albert Steinert.

THE following is a copy of the declaration in the lawsuit of Strich & Zeidler, of New York, v. Albert Steinert, of the M. Steinert & Sons Company of Providence, R. I.:

Providence, Sc.

Common Pleas Division of the Supreme Court.
Return day April 25, 1896.

STRICH & ZEIDLER

v.

ALBERT STEINERT.

DECLARATION.

William Strich and Paul M. Zeidler, both of the City, County and State of New York, and Robert A. Widenmann, of Nanuet in the County of Rockland and State of New York, copartners, doing business in said City of New York under the firm name of Strich & Zeidler, complain of Albert Steinert, of the City and County of Providence, in the State of Rhode Island, summoned by the sheriff in an action of the case.

For that whereas the said plaintiffs now are good, true, honest, just and faithful citizens, and as such have always behaved and conducted themselves and until the committing by the defendant of the grievances hereinafter mentioned were always reputed and esteemed and accepted by and among all their neighbors and associates and other persons to whom they were in any wise known to be persons of good name, fame and credit, to wit, at Providence aforesaid. And whereas, also the said plaintiffs before and at the time of the committing of the grievances by the defendant hereinafter mentioned had been and were and still are copartners doing business in said City of New York, in said City of Providence and elsewhere throughout the United States as manufacturers of pianos known as and called the Strich & Zeidler pianos, and as dealers in such pianos, which said pianos so manufactured by the said plaintiffs were and are of a high grade and quality, and as said copartners had been, were and still are possessed of large means and resources amply sufficient to enable them to guarantee to the purchasers of the pianos manufactured and sold by them, the quality and durability of such pianos, which said guarantees, in accordance with the custom and usage of the piano trade, it was and is necessary for manufacturers and dealers in pianos to give in order to carry on such business successfully in competition with other manufacturers of and dealers in pianos, and had always used exercised and carried on and still do use, exercise and carry on said business with honesty, integrity, credit and reputation, and had not ever or until the time of the committing of the said grievances by the defendant as hereinafter mentioned had not been suspected to have manufactured low grade, cheap pianos, or to have been as a firm in financial difficulties, or to have been about to become bankrupt or insolvent, or to have allowed any of the notes or commercial paper of said firm to be protested for non-payment or to have been guilty of any other misconduct as hereinafter mentioned to have been charged upon and imputed to them by the said defendant, to wit, at Providence aforesaid. By means of which said premises the said plaintiffs before the committing of the said grievances by the said defendant herein-after mentioned had deservedly obtained the good opinion and credit of all their neighbors and other good and worthy citizens and of all persons engaged in any way in the trade of selling and dealing in pianos to whom they were in any wise known, to wit, at Providence aforesaid; and also by reason of the premises the said plaintiffs in the way of their aforesaid trade and business were daily and honestly acquiring great gains and profits therein, to wit, at Providence aforesaid, to wit, at New York; and in said Providence alone were selling great numbers of the pianos manufactured by them, to wit, the number of twelve such pianos each month to their great benefit and profit. Yet the said defendant being then and there a manufacturer of pianos and an officer and stockholder in a certain corporation known as M. Steinert & Sons Co., which said corporation was then and there a manufacturer of pianos and a dealer in pianos other than those manufactured by the said plaintiffs, well knowing the premises and greatly envying the happy state of the said plaintiffs, and contriving and falsely and maliciously intending to injure the said plaintiffs in their said good name, fame and credit, and to bring them into public scandal, infamy and disgrace with and among all their neighbors and other good and worthy citizens, and to cause it to be suspected and believed by these neighbors and citizens and by all persons engaged in the business of selling and dealing in pianos, that the pianos manufactured by the said plaintiffs were of a low grade and cheap, and that the said plaintiffs as said copartners were in financial difficulties and were about to become bankrupt and insolvent, and had allowed certain of the commercial paper of

said firm to be protested for non-payment, and otherwise to be conducting themselves improperly and dishonestly and without integrity in their said trade and business, and to vex, harass, oppress, impoverish and wholly ruin the said plaintiffs, heretofore, to wit, on the 31st day of March, A. D., 1896, at Providence aforesaid, by certain discourse that the said defendant then and there had of and concerning the said plaintiffs and of and concerning them in the way of their aforesaid trade and business, falsely and maliciously spoke and published in the presence and hearing of one Frederick C. Mahoney and divers other persons of and concerning the said plaintiffs and of and concerning them in the way of their aforesaid trade and business, the false, malicious and defamatory words following, that is to say: "This piano (meaning a piano manufactured by the said plaintiffs) is a low grade, cheap piano of the poorest workmanship, made by an unknown concern (meaning the plaintiffs) who are in difficulties (meaning financial difficulties) now and about to go into bankruptcy. Last week a note of this firm (meaning the plaintiffs, copartners as aforesaid) of \$500 went to protest" (meaning that the said plaintiffs, copartners as aforesaid, manufactured cheap, low grade pianos of the poorest workmanship; that said firm was unknown and had no financial standing or responsibility; that they were in financial difficulties and about to go into bankruptcy, and therefore unable to fulfill their contracts or to make good any guarantees which they might give; and that certain commercial paper of said firm had already been protested for non-payment). By means of the committing of which said several grievances by the said defendant aforesaid the said plaintiffs have been and are not only greatly injured in their aforesaid good name, fame and credit, and brought into public scandal, infamy and disgrace with and among all their neighbors and other good and worthy citizens to whom they are in anywise known, insomuch that divers of these neighbors and citizens to whom the integrity and good circumstances of the said plaintiffs were unknown, have on occasion of the committing of the said grievances and thence hitherto suspected and still do suspect and believe the said plaintiffs to have been and to be in needy and bad circumstances and incapable of paying their just debts and being insolvent and to be likely to remain insolvent, and to be unable to carry out their contracts or to perform and fulfill the guarantees made by them in the course of their said business, and have therefore and on no other account whatsoever refused to deal or to have any transaction with the said plaintiffs in their aforesaid trade or business or otherwise. And the said plaintiffs by reason of the said premises have been and are greatly injured and damaged, to wit, at Providence aforesaid, to the damage of the said plaintiffs \$35,000, as laid in their writ dated the 10th day of April, A. D. 1896.

Wherefore they sue by their attorneys.

(Signed)

COMSTOCK & GARDNER.

THE MUSICAL COURIER would be pleased to publish without remuneration the reply of the attorneys of Albert Steinert to the above declaration, which, in itself, merely constitutes the basis of the complaint in the action. As is the usual method of this paper, no comment on the merits of the case will be indulged in while it is before the courts.

It is however interesting to say that this lawsuit appears to have germs which if properly nourished might bring judicial influence to bear upon mooted questions of piano trade ethics, and that in itself would be beneficial to both plaintiffs and defendants, if both won or lost.

The Strich & Zeidler piano is one of the better grade pianos now manufactured in this city. Its makers are experts of excellent reputation, and, if we are not in error, were at one time workmen in the Steinway factory. They have shown thorough ability, judgment and knowledge in the production of their pianos, and, unlike a great many other piano houses, were constantly engaged in improving their product. All this has nothing whatever to do with the case, which we are not discussing, but is merely introduced to show that the plaintiffs must necessarily be jealous of their reputation, and were therefore impelled to bring action. Of course Albert Steinert has his side of the case to tell.

The New Fischer Catalogue.

ANOTHER handsome catalogue, and of the artistic Fischer piano. There is an abundance of interesting reading about an interesting piano, the name of which is indissolubly connected with the growth of American piano manufacturing. Needless to say it is all presented in handsome form, with illustrations of grands and uprights that give an excellent idea of their beautiful appearance.

From the introduction to the catalogue to the account of the artistic triumph of the Fischer concert grand the fine qualities of the Fischer pianos are kept prominently before the reader. A short sketch of the history of the house and its prominence in the music trade is followed by the award given the Fischer pianos at the World's Fair and facsimiles of the medals.

Then a few words about the small and concert grands, with cuts and appropriate descriptions. Of their efforts in these lines Messrs. J. & C. Fischer say:

The grand piano, by its very title, states just what it is. The grand is the highest standard that the piano has yet reached, and in all probability ever will. To make a grand piano small in size, but containing great tone power, to be beautiful in design and finish, to stand in tune, to be adapted by its size for use in any house, and at a price within the reach of all—to obtain all these qualities in one form

has been indeed difficult, but untiring energy and perseverance have triumphed, and the Messrs. J. & C. Fischer take pride in offering to the public their small grand pianos with the assurance that, as merit alone is entitled to reward, these pianos will continue to take a front rank and be recognized as the best in the world.

They feel a just pride in having produced small grand pianos that, while combining sweetness with wonderful singing or tone carrying quality, great power has not been sacrificed. That they have been more than successful is evidenced by the large demand and the more than kind words of many eminent musicians and dealers. These pianos are so perfect in scale, and the refinement of the over-stringing is so obvious, that the sweetness, singing power, delicacy and depth of tone of the full concert grand piano are very nearly obtained.

The construction is upon the most advanced principles of the art of piano manufacture; and no pains or expense has been spared to not only solidly construct, but to so apply the various parts that, besides their wonderful singing or tone producing power, they would stand well in tune and in all climates. The qualities of these pianos are durability, sweetness of tone with great power, singing or tone carrying capacity, evenness throughout the scale, and standing in tune.

The concert grand piano, as its name signifies, while more especially adapted for use in the concert hall, is also the instrument for the salon and the drawing rooms which are found in many of our larger cities. The Fischer concert grand is rich and powerful in tone, with great tone-carrying capacity, and never fails to satisfy the most exacting virtuoso in the interpretation of the works of the great masters.

When a consensus of opinion is given concerning the many points of superiority of the Fischer concert grand there can be but one verdict, and that an overwhelming one, pointing to its perfection as the first of modern instruments. For the pianist the instrument possesses that rare distinction known as the pianistic touch. It responds instantaneously, and at the same time sympathetically, and the action is regulated skillfully and scientifically. It is indeed the perfection of art. It is unequalled in delicacy of tone, wonderful sustaining power and perfect adaptability to the largest concert room. In design, in construction, in workmanship, in action and in materials, everything that mechanical skill or inventive genius could devise has been used to make it the ideal concert piano, the perfect instrument.

The Fischer concert grand piano is used by many leading artists, and wherever heard has invariably received the highest encomiums from both the music loving public and the press.

Various styles of uprights are illustrated—Style 14, boudoir; Style 16, cabinet upright; Style 19, cabinet grand upright; Style 25, cabinet grand upright, and Style 30, upright grand. These are accompanied by many points of detail in construction, tone, action, materials, workmanship and woods. The recent patents and improvements taken out by the manufacturers of the Fischer pianos are enumerated, the book closing with a brief description of the immense factories, the offices and warerooms, a criticism of the concert grand, and a list of noted artists who use and endorse the Fischer pianos.

The description of the factories gives so good an idea of the size and completeness of the plant that we quote it in full, as follows:

The manufacturers are situated at Nos. 415, 417, 419, 421, 423, 425, 427, 429, 431 and 433 West Twenty-eighth street, and have a front and rear of 250 feet and a depth of 100 feet, and are nine stories high.

There are five dry houses, holding over 500,000 feet of lumber under the process of kiln drying at 140° Fahr., which is done after being exposed to the air between two and three years. By these means a large and well seasoned stock of lumber is kept constantly in hand.

The various buildings are supplied with steam and gas throughout, have three large steam elevators, an engine of 250 horse power, three boilers of 150 horse power each, and are furnished with 50,000 feet of steam pipe.

The great number of planing, sawing, jointing, drilling, turning and various other machines, several of which are our own inventions and in use by no other firm, would be too lengthy to here describe. It will suffice to say that from a moderate estimate we replace the hand labor of at least 1,000 workmen, doing the hard and difficult work with wonderful exactness and perfection.

The whole top floors of all the buildings are devoted to the rubbing, varnishing and polishing of the pianos, making them the most perfect and complete apartments in any factory.

The remaining floors in the building known as 423 to 433 West

Twenty-eighth street are devoted to the machinery, preparing of lumber and manufacture of the grand and upright cases.

In this building are also located the large gluing presses, of immense power, for gluing the massive bottoms, wrest planks, and other large parts of the piano. Other portions of this building contain a number of light machines, and are also used for selecting and marking the different kinds of lumber.

In the building known as 415 to 421 West Twenty-eighth street are situated, on the various floors, stringing, finishing, fly finishing, action, and tone regulating departments.

On the first floor of Nos. 415 to 421 are situated the packing and shipping departments, where at all times may be seen the various styles of grand and upright pianos awaiting shipment to all parts of the world.

In the building Nos. 419 to 427 are located the bellying and the massive upright back departments. These departments are probably the most interesting in piano manufacture.

In the building Nos. 429 to 433 are located the action making, carving and art cabinet work departments.

About 600 workmen are kept constantly employed, who finish and complete about two and one-half pianos for every working hour throughout the year.

This catalogue, handsome as it is and full of most interesting information, will be a valuable aid to Fischer representatives.

A BIG MAIL.

CHICAGO, May 4, 1896.

Dear Musical Courier:

LAST week I spent considerable time in sending out a circular letter to various dealers inquiring about matters of importance. I managed to get money for postage and stationery by selling a piano retail for a firm here. It was a fine sale. The piano brought \$350, and was sold on what is generally known as the instalment plan. The parties (my friends, of course; I got acquainted with them on Wabash avenue as we were watching the gangs of men putting up the new elevated pillars)—the parties, I say, paid \$9 cash—all they had just then—and are to pay \$7 a month. The piano had to be delivered with a hoisting machine, and a stool, scarf and instruction book were given.

As soon as I got rid of my friends I rushed in the back door of the piano wareroom to get \$25 commission. Well, there was a great rumpus, but they could not bluff an old piano man like me. Finally I compromised it by discounting and taking \$25 cash instead of waiting. They were only out the \$16 and the piano, &c., &c., but they had an instalment paper of \$350 with only \$9 credit on it, making it \$341 on which they could manage a little banking. They tried to bluff me—just think of it!—but got left. I was sorry afterward that I hadn't thrown the sale into another firm, but my friends wanted to try these pianos first, and I could not dissuade them. You know there are some awfully stubborn people, and if they once get their minds planted on a piano you cannot induce them to change their minds or the piano; they will have that one and no other.

That's the way I got the money and this is the circular letter I sent out. You need not think it was round because I call it circular; it was square.

To the Trade.

CHICAGO, U. S. A., May 1, 1896.

DEAR SIR—Being a piano man I hope you will not be insulted by asking you a few questions. Did you sell more

pianos during the first four months of 1896 than you did during the four first months of 1895, and if so, why did you?

In answering this question please make an exception and do not lie to me. You need not tell the truth if you don't care to, but do try to shut up and say nothing if you are going to lie.

What do you do with your instalment papers?

In answering these questions please remember that I am not a trade paper man and that everything will be treated confidential. Yours, &c.,

M. T. POCET (piano man.)

You will admit that this is a neat, pointed letter. I sent the letter out ahead of time, so that it reached some places late on April 30, and I have lots of answers already. Some are very interesting, and I don't want you to publish them in your editorial columns, where everybody will see them.

One firm in the Michigan peninsula sent me this:

DEAR SIR—There was fire in the Chestnut Burr mine near here six weeks ago, and some hogs who were looking for fodder near the place were burned up. We thought you were one of them, but are sorry to see you are still alive. If you want to sell your skin for corn plasters send it up here by Lake Superior freight route. We sold eleven pianos here last week for cash. We keep no stools or scarfs. What is an instalment paper? Yours,

KINKLIN, KINKLIN & CO.

How is that? I never traveled in that country. I am going to get a consignment of Jacob Brothers Doll pianos and see if I cannot strike a mine up there. Don't know what an instalment paper is! I pity that firm.

Here is a Bute (not Montana):

CHINKAPING, Ia.

OUR DEAR SIR—If you will send us some postage stamps on instalments will reply to your letter, but as you did, not inclose postage no reply. Yours in haste.

C. ASHDOWN & SONS.

I showed this to one of our trade editors out here and he never saw the point until one of the boys stuck a pin into the rosette of his pants. Oh, these editors out here are dandies! They are so solemn that you could freeze an omlet on their visages.

By the way, did you hear any news about a change in *Presto*; presto change, as the juggler says. Is Abbott to retire? What do it mean?

Here is another letter I just received from Wisconsin:

DEAR SIR—We did a larger trade during the first four months of this year than we ever did in any other year.

Yours truly, J. J. JOHNSON, JR.

Established January 1, 1896.

I am going to visit that man early next time I start for Wisconsin.

Just as I was about to open the last letter the letter carrier came along and gave me this one. It is from Minnesota.

SIR—In reply to your question we wish to state that we never lie. We are not in the piano business but sell bicycles. If we succeed in this line we may enter the piano trade. Did you ever try our wheel—the Circular Saw—so-called because you never saw it.

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prices. That will make them think the piano business is straight. Please send me some catalogues out of your collection without prices.

The following from Illinois just received:

DEAR SIR—My grandmother died of peritonitis this morning and I cannot reply until her funeral is over.

P. S.—Just returned from funeral feeling well, and hasten to reply. We had a large increase this year over last year, counting the first four months, but there is nothing yet paid on our January instalment sales worth mentioning, and we do not expect much till the hen and turkey crops are in. We sold a second-hand organ for cash in April, and the man who brought in the money was afterward arrested for assaulting the buyer, who had accused him of taking the money by force. We bailed him out, but had to put the same money in the justice's hands as bonds. Once in a while we make a cash sale like that and business is brisk. Do you know anybody who wants to exchange an old tombstone I can use for my grandmother's grave in exchange for a second-hand square shoemaker piano?

Yours respectfully, SQUEEZE & SON.

Isn't that a nice, encouraging business letter? But this one beats it; from Indiana:

DEAR SIR—Just the man I want to no. Ware Kan i hipotecary mi instalment paper? I have a lot of it with the customers forgot to re-deem after paing for the pianos. About 20 or 30 such papers amounting to about 4,000 or 5,000 dollars. Dont forget, the pianos are payed for but the partys forgot to ask for the instalment papers an i hav them. How much monie could i rais on em?

You see I will not sign that man's name nor tell the place he lives in; that man ought to be modeled in clay. He is a man with a future before him and not behind him. I like him. He is, I think, really original. I shall take a run down to his place and see if I cannot induce him to run up here to Chicago to do trade permanently right here. Did you ever come across one like him? And do you know, after reading his letter I sat down and commenced to begin to think over it, and it struck me that a man could work up a big business by simply buying up such instalment paper if he could get it cheap enough, and then do everything with it except destroy it. What a beautiful autograph collection it would make for banks and bankers to collect!

Some one here told me that Rufus Blake and Brooks went to Venezuela to look over the boundary dispute, and that when they got back they found another dispute right at home. It was told to me in a roundabout way, and I could not make it out. Maybe you don't

know either. It might have been a boundary dispute between Derby and Shelton.

I learn from New York and Chicago that several big offers have been made to Henry W. Crawford, but I don't know the nature. There is no use asking here, because you never learn anything by asking. John Hall has found that out long ago; in fact, years ago, when we had a fight on free lunch and protection, he gave that away to me, and then he took me to a wareroom where Chicago pianos were on sale, and showed up the quality of the black keys. He told me then and there that he would bet any man a new hat (Chicago made) that those keys never would turn yellow. He would have won his bet, too.

Well, I was going to say that John first told me that you could never find out anything in Chicago by asking. You have got to know first, and then after you know you must ask. If you don't find out then, why, of course, you are not left. If you do find out, why, then you know it anyhow. That's John's plan and I am trying to work it myself, but it's hard first. You got to get used to it.

Of course I don't know anything about these offers made to Crawford, and that's the reason I'll never ask; but it's true, anyhow. I also understand Louis Kurtzmann, of Buffalo, is going to attend the St. Louis convention and make a speech.

Some one out here said the other day that Wm. D. Dutton was a single standard man. Ha! Ha! Don't all laugh.

Will you please let me know the name of the church in Erie, Pa., where Harry L. J. K. Raymore is one of the deacons. Harry joined the Presbyterian Synagogue at Erie soon after he got there. He used to be short stop in Merrefield's Base Ball Nine in Worcester. Well, first he became examiner of applicants to the Sunday school and then he graduated and became Sunday school teacher, and then he used to read Paul's Epistle to the Corinthians twice every Sunday, and then he was made a deacon. Deacon Raymore! Good for our blond Apollo from the Erie. Harry has worked up a host of friends down in that country and he is going to vote for the nominees of the St. Louis Convention, although the Prohibitionist is his natural favorite.

I saw some Fischer grand pianos out here at Lyon & Healy's that made the Knabe look very small in comparison. I'll tell you right now, as an old, practical piano man who has been everywhere, seen every piano made, worked on pianos, in pianos, at pianos, for pianos and against pianos, that the Fischer grands of the same size are preferable to the Knabe grands, and I know just why. Even if the Knabe grands had as good a tone as the Fishers you could not get that tone out, because the Knabe touch will not permit of it. But the tone of the Fischer grand is musical, has depth, profundity and a character. It is not the dead, inexpressive, unresponsive and totally unsympathetic Knabe tone. That's just what it is—dead in tone, whereas the Fischer grand tone is alive, is full of color and of musical quality.

There is a talk in town here of a change of pianos in Lyon, Potter & Co.'s. Mr. Potter went East recently. I cannot find out because Mr. Potter will never speak of his business moves except to trade paper people, and as I don't belong to the fraternity he will not talk to me. I cannot find which piano is to go and which is to come.

Oh, if there is anything in this world I regret it is that my father did not make a trade paper man of me. You see Mr. Potter would then be so strictly confidential to me and tell me everything, as he tells it now to Harger and Armstrong and all the boys out here. If I could make my father over I would make him so he would make me over into a trade paper man, and then you would have lots of fun watching Potter telling me all about his business, as he tells all the trade paper boys out here.

Yours with indigestion, M. T. POCET.

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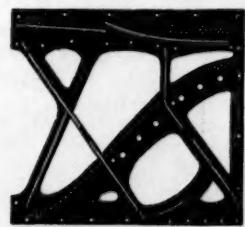
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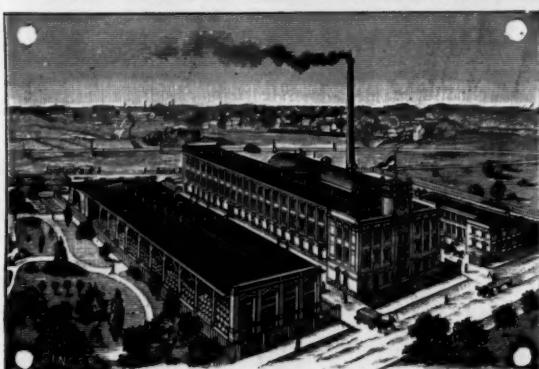
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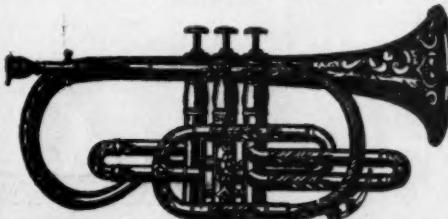
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